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GUITAR
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ES AND TABLATURE

GUITAR HERO III

LEGENDS of ROCK™



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GUITAR HERO II

LEGENDS of ROCK

SONGBOOK

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Exclusive Distributors:

Music Sales Limited

14-15 Berners Street, London W1T 3LJ, UK.

Order No. HLE90003694

ISBN 978-1-84772-790-9

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- | | |
|---|--|
| 4 Anarchy In The U.K.
SEX PISTOLS | 60 Even Flow
PEARL JAM |
| 9 Barracuda
HEART | 70 Hit Me With
Your Best Shot
PAT BENATAR |
| 19 Cherub Rock
SMASHING PUMPKINS | 74 Holiday In Cambodia
DEAD KENNEDYS |
| 29 Cities On Flame
With Rock 'N' Roll
BLUE OYSTER CULT | 79 La Grange
ZZ TOP |
| 33 Cliffs Of Dover
ERIC JOHNSON | 88 Mississippi Queen
MOUNTAIN |
| 41 Cult Of Personality
LIVING COLOUR | 93 My Name Is Jonas
WEEZER |
| 48 The Devil Went Down
To Georgia
CHARLIE DANIELS BAND | 98 The Number Of The Beast
IRON MAIDEN |

109 One
METALLICA

122 Paranoid
BLACK SABBATH

126 Pride And Joy
STEVIE RAY VAUGHAN
AND DOUBLE TROUBLE

135 Raining Blood
SLAYER

140 Rock And Roll All Nite
KISS

149 Rock You Like
A Hurricane
SCORPIONS

158 Sabotage
BEASTIE BOYS

164 Same Old Song And Dance
AEROSMITH

171 School's Out
ALICE COOPER

179 The Seeker
THE WHO

182 Story Of My Life
SOCIAL DISTORTION

188 Suck My Kiss
RED HOT CHILI PEPPERS

192 Sunshine Of Your Love
CREAM

198 When You Were Young
THE KILLERS

204 *Guitar Notation Legend*

Words and Music by John Lydon, Paul Cook, Stephen Jones and Glen Matlock

Words and Music by John Lydon, Paul Cook, Stephen Jones and Glen Matlock

*Composite arrangement

*Gtr. 1 to left of slash in tab.

3rd time, Gtr. 4: w/ Fill 1 (8 times)

Rhy. Fig. 1
Gtrs. 1 & 2

Fill 1
Gtr. 4 (slight dist.)

F Em C5 F Em

an - ar - chist, — ah. Don't know what I want, but I know how to get — it. I
 may — be, — ah, I give a wrong time, stop a traf - fic line. — Your
 — use the rest, ah. I — use the en - e - my, — ah. I —

Chorus

3rd time, Gtr. 4: w/ Fill 2 (2 times)

G5

C5

wan - na de - stroy — a pass - er - by. — 'Cause — I —
 fu - ture dream is a shop - ping scheme. 'Cause — I,
 — use an - ar - chy. — 'Cause — I —

Rhy. Fig. 2

End Rhy. Fig. 2 Rhy. Fig. 3

Gtrs. 1 & 2

P.M. —

3rd time, Gtr. 4: w/ Fill 1 (6 times)

F5 E5 D5 C5

— wan - na be, — ah, — an - ar - chy, —
 I wan - na be — an - ar - chy,
 — wan - na be, — ah, — an - ar - chy.

P.M. —

1. 2., 3. To Coda

F Em C5 G5 *C5/A

— ah. No — dogs, bod - y. —
 — ah. In the cit - y.
 — It's the on - ly way to be.

End Rhy. Fig. 3

P.M. — P.M. — P.M. — (1st time, cont. in slashes)

*Bass plays A.

Fill 2
Gtr. 4

7 7 7 7 7 7 7 7

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 1/2 times)

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

D.S. al Coda

3. How

1., 2., 3.

4.

Interlude
D5

Pitch: B

*Microphonic fdbk;
not caused by
string vibration.

Grts. 1 & 2: w/ Rhy. Fig. 1 (3 times)
Gr. 3 tacet
C5

Pitch: G

Gtrs. 1 & 2: w/ Rhy. Fig. 2
C5

Pitch: C

Gtrs. 1 & 2: w/ Rhy. Fig. 3
G5

D

mp

Rhy. Fill 2

G5

I

1.

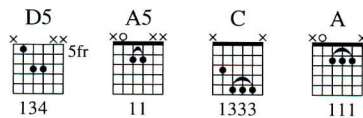
2.

G

C

Barracuda

Words and Music by Nancy Wilson, Ann Wilson, Michael Derosier and Roger Fisher



Intro
Moderately fast ♩ = 136

E5

F#5 G5

Intro musical notation. The guitar part (Gtr.) is in E5 and F#5 G5. The bass line (B) is in E5 and F#5 G5. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part features a melody with a "Harm." (harmonic) section and a "loco" section. The bass line features a "Harm." section and a "loco" section. The notation includes a "Pitch: E B G" label and a "w/ bar" label.

E5

F#5 G5

Phasgen

First section of the song musical notation. The guitar part (Gtr.) is in E5 and F#5 G5. The bass line (B) is in E5 and F#5 G5. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part features a melody with a "Harm." (harmonic) section and a "loco" section. The bass line features a "Harm." section and a "loco" section. The notation includes a "Pitch: E B G" label and a "w/ bar" label.

E5

F#5 G5

Second section of the song musical notation. The guitar part (Gtr.) is in E5 and F#5 G5. The bass line (B) is in E5 and F#5 G5. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part features a melody with a "Harm." (harmonic) section and a "loco" section. The bass line features a "Harm." section and a "loco" section. The notation includes a "Pitch: E B G" label and a "w/ bar" label.

Third section of the song musical notation. The guitar part (Gtr.) is in E5 and F#5 G5. The bass line (B) is in E5 and F#5 G5. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part features a melody with a "Harm." (harmonic) section and a "loco" section. The bass line features a "Harm." section and a "loco" section. The notation includes a "Pitch: E B G" label and a "w/ bar" label.

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E5

F#5 G5

G6

slight P.M.

Harm. w/ bar

19 (19)

slight P.M.

Verse

E5

1. So this ain't the end, I saw you a - gain in'

2. Back o - ver time we were all try - in'

Rhy. Fig. 1A

End Rhy. Fig. 1A

slight P.M.

(19) (19) (19) (19)

Rhy. Fig. 1

End Rhy. Fig. 1

Harm. w/ bar

slight P.M.

2nd time, Gtr. 1: w/ Rhy. Fig. 2

C5

*C5/B C5/A G5

to - day. I had to turn my heart a - way.

for free. You met the por - poise and me.

slight P.M.

slight P.M.

w/ bar

-2 1/2

*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
 1st time, Gtr. 2: w/ Rhy. Fig. 1A (2 times)
 2nd time, Gtr. 2: w/ Rhy. Fig. 1A (1st meas.)

2nd time, Gtr. 2: w/ Rhy. Fill 1

2nd time, Gtr. 2: w/ Rhy. Fig. 1A

E5

Uh, huh. ____ Smile like the sun, kiss - es for ev -
 No right, no ____ wrong; sell - ing a song, ____

C5

Csus2

C5/B

C5/A

G5

E5

- 'ry - one. and tales ____ it nev - er fails. ____
 a name. ____ Whis - per game. ____

Gtr. 2

slight P.M. - - - - |

2 0 2 0 2 0 3 5 2 0 3

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

slight P.M. - - - - |

2 0 2 0 2 0 5 3 7 5 7 9 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

Chorus

2nd & 3rd times, Gtr. 1: w/ Rhy. Fill 2
 E5

You ly - ing the so low thing in ____ the weeds. ____ I
 And if the real thing don't do the trick, ____ { 3. no, } you bet - ter

slight P.M. - - - - |

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 5 (5) 2 0 2 0

slight P.M. - - - - |

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 5 (5) 2 0 2 0

Rhy. Fill 1
 Gtr. 2

slight P.M. - - - - |

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

Rhy. Fill 2
 Gtr. 1

slight P.M. - - - - |

(5) 2 0 2 0 2 0 14

Gtr. 3 (acous.) *mp* *D5

bet you gon - na am - bush me. You'd have me down, down, down,
make up some - thing quick. You gon - na burn, burn, burn,

slight P.M. -----|

2 4 5 4 2 5 3 2 2 2 12 12

slight P.M. -----|

3 5 2 5 3 2 5 (5) 2 2 2 5

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

To Coda 1

To Coda 2

Gtr. 3 tacet
3rd time, Gtrs. 1 & 2: w/ Rhy. Fills 3 & 3A
N.C.

down on my knees, now would - n't ya, bar - ra - cu -
burn, burn it to the wick.

(12) 12 12 12 7

(5) 5

(5) 5

Rhy. Fill 3
Gtr. 1

fdbk. w/ bar

Pitch: F#

Rhy. Fill 3A
Gtr. 2

Harm. w/ bar

Interlude

E5

F#5 G5

da? ___ Oh. _____

slight P.M. Harm.

slight P.M. Harm.

12 12

E♭

(12) (12) (12)

w/ bar - - - |

-1/2 -1/2 -1/2

*Harm.

12 19 12

loco

Harm.

w/ bar - - - |

-2 -2 1/2 -2 1/2 -2

Pitch: E
B
G

15

D.S. al Coda 1

D.S. al Coda 1

The musical score for "The Wind" by Gustav Mahler, featuring a vocal line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

Vocal Line:

- The melody is written on a single staff with a treble clef and a key signature of one sharp.
- Performance instructions include "Harm." (Harmonize) and "w/ bar" (with bar line).
- Interval markings are present: -1 , $-1/2$, and $8va$ (octave up).
- Fret numbers are indicated below the staff: (12), 19, 12, 19, 12, (12), (12), 19, (19), (19), (19).

Guitar Line:

- The guitar part is written on a single staff with a treble clef and a key signature of one sharp.
- Performance instructions include "slight P.M." (slight palm mute) and "Harm." (Harmonize).
- A diagram shows a guitar body with a pickguard and a bridge pickup.
- Fret numbers are indicated below the staff: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 4, 5.
- Interval markings are present: -1 and $-1/2$.
- A diagram shows a guitar body with a pickguard and a bridge pickup.
- Fret numbers are indicated below the staff: 12, 12, 12, 12.

⊖ Coda 1

Gtr. 3 tacet
N.C.

Interlude

E5

G5 A5 D5 E5

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 3

G5 A5 D5 E5

Bridge

C


A

Rhy. Fig. 4A

End Rhy. Fig. 4A

Gtr. 3

Gr. 3



“Sell me, — sell ——— you,” the por- poise said. Dive down, — deep ——— down, save my head. You, —

Gtr. 1 **Riff A**

End Riff A

Gtr. 2 Rhy. Fig. 4

End Rhy. Fig. 4

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

Gtr. 3 tacet

E5

G5 A5 D5 E5

G5 A5 D5 E5

_____ I think that you had the blues _____ too. _____

Gtr. 1: w/ Riff A

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A

C

A

All that — night — and all the next, swam with - out look - ing back. Made for the west - ern —

E5 F#5 G5 A5 E5 F#5 G5 A5

pools. — Sil - ly, sil - ly fools. —

Gtr. 2 Rhy. Fig. 5A End Rhy. Fig. 5A

slight P.M. — slight P.M. —

Gtr. 1 Rhy. Fig. 5 End Rhy. Fig. 5

slight P.M. — slight P.M. —

Guitar Solo

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A

Gtr. 4 (elec.) 8va

A

f w/ dist. & chorus 1 1/2

15 15 (15) 12 14 14 (14) 12 14 15 17 14 15 17 14 15 16 12 14 12

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A

E5 F#5 G5 A5 E5 F#5 G5 A5 C

8va

steady gliss. *loco* *steady gliss.* w/ bar

17 (17) 14 (14) 12 14 (14) 12 14 15 17 14 12 14 15

-1 -2 1/2

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A E5

8va

(15) 14 12 15 12 12 14 15 17 1/2 17 (17) 15 17 1 (17) 15 17

D.S.S. al Coda 2 (take 2nd lyrics)

F#5 G5 A5 E5 F#5 G5 A5

8va

P.H. *loco* *steady gliss.* *P.S.*

15 15 17 15 15 15 17 15 15 17 15 15 17 15 15 16 14 12 12 12 12 12 X 21 20 19

Harm. w/ bar -----|
 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2
 19 (19) (19) (19) 12 (12) (12) (12) (12)

steady gliss. w/ bar -----|
 14 14 14 14 14 14 12 12 14 14 12 0

Harm. w/ bar -----|
 -1 -1 -1 -1 -1 -1
 19 19 12 19 (19) (19) (19) (19) (19)

Harm. w/ bar -----|
 -1 -1 -1 -1 -1 -1
 19 19 12 19 (19) (19) (19) (19) (19)

Harm. w/ bar -----|
 -1 -1 -1 -1 -1 -1
 19 19 12 19 (19) (19) (19) (19) (19)

Harm. w/ bar -----|
 -1 -1 -1 -1 -1 -1
 19 19 12 19 (19) (19) (19) (19) (19)

Gtr. 2

*Played behind the beat.

Gtr. 2

Gtr. 1

Harm.

2.

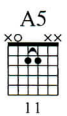
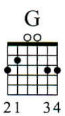
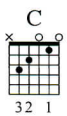
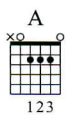
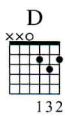
1.- 4.

5.

*Sung 1st time only.

Words and Music by William Corgan

Words and Music by William Corgan



Moderate Rock ♩ = 84

Moderate Rock ♩ = 84

Riff A

Play 3 times

End Riff A

(Drums)

mf

*E5

 f f

*Chord symbols reflect overall harmony.

End Rhy. Fig. 1

**Gtrs. 2 & 3

****Composite arrangement**

E

E5

E

Gtrs. 2 & 3

Gtr. 3

D Rhy. Fill 1A A End Rhy. Fill 1A E Riff B

T-----|

T=Thumb on 6th string

Gtr. 2

Rhy. Fill 1 End Rhy. Fill 1 Riff B

Gtrs. 2 & 3

Verse E

1. Freak out, (and) give in, does-n't mat -
sters nite; come a - lign -

End Riff B Riff C End Riff C

Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A D A

Gtrs. 2 & 3: w/ Riff C E

- ter what you be - lieve in. Stay cool, and be -
for the big fight - to rock for you. (But) be - ware, all those an -

Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A
D A

Gtrs. 2 & 3: w/ Riff C
E

— some - bod - y's fool — this year.
- gels with their wings — glued on, 'Cause they know who is right -
'cause deep down they are fright -

D A C G
- eous, what is bold, — so — I'm told. —
- ened and they're scared — if you — don't stare. —

Gtr. 3 Rhy. Fig. 2A End Rhy. Fig. 2A

T-----|

11	11	10	10	10	10	10	10	9	9	4	4	4	4	4	4	0
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	0
9	9	9	9	9	9	9	9	7	7	0	2	2	2	2	2	0
10	10	9	9	9	9	9	9	8	8	0	3	3	3	3	3	0

Gtr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

11	11	11	6	6	6	6	6	6	9	9	9	4	4	4	4	4	4
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
9	9	9	4	4	4	4	4	4	7	7	7	2	2	2	2	2	2
10	10	10	5	5	5	5	5	5	8	8	8	3	3	3	3	3	3

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
D A

Who — wants — hon — ey, — as

Gtr. 4 (dist.) Rhy. Fig. 3 End Rhy. Fig. 3

mf

2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Gtr. 4: w/ Rhy. Fig. 3

D A C G
long — as — there's some mon — ey? —
(Mon, mon — ey.) —

1.

D A C

Rhy. Fig. 4B End Rhy. Fig. 4B

Gtr. 4

Who wants that hon

Rhy. Fig. 4A End Rhy. Fig. 4A

Gtr. 3

T-----

Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 2

Interlude

Gtrs. 2 & 3: w/ Riff B
Gtr. 4 tacet
E

ey? Ah, oh. Ah, oh. 2. Hip

2.

Interlude

C G A5 E D5 A C G5

Gtr. 4 (cont. in notation)

ey? Let me out.

Rhy. Fig. 5 End Rhy. Fig. 5

Gtr. 3

Rhy. Fig. 5A End Rhy. Fig. 5A

Gtr. 2

Gtrs. 2 & 4

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 5 & 5A (3 times)

E D5 A C G5 E D5

Yeah, let me out. Yeah, let me

A C G5 E D5 A C G5

out. Yeah, let me out!

Interlude

Gtrs. 3 & 4: w/ Riff A (2 times)

E5

Gtr. 2

9 9 9 9 9 9 9 9 9 13 13 13 13 13 13 13 13 13

7 7 7 7 7 7 7 7 7 11 11 11 11 11 11 11 11 11

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5 E7 E5

Gtr. 5 (dist.)

w/ chorus & flanger

19 5 15

16 16 16 16 16 16 16 16 19 19 19 19 21 21 21 21 21 21 21

14 14 14 14 14 14 14 14 17 17 17 17 19 19 19 19 19 19 19

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Guitar Solo

D5 A5 E D5 A5

Gtr. 5

8va

1 1 1/2 1

15 (15) 19 (19) 17 19 17 19 17 19 16 17 16 17 19 (19) (19)

P.H.

Gtrs. 2 & 3

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C G D A C G

lieve _____ this _____ is true. _____ Tell me all _____ of your se - crets. I know, -

D A C G

_____ I know, - I know - (I) should have lis - tened to what I was told. _____

Gtr. 6

fdbk.
don't pick

(15) (14)

Gtr. 7

fdbk.

(7) (7)

Pitch: A

Gtr. 5

fdbk.
don't pick

f

(7)

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

Gtrs. 6 & 7 tacet

D

A

C

G

Who _____ wants _____ that hon - ey, _____ as

Gtr. 5

*w/ octaver

5 7 7 (7) 7 (7) 5 4 5 (5)

*Set for one octave above

D

A

C

G

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 4, 4A & 4B

D

A

long _____ as _____ there's some... (Mon - ey.) - I need some. Who wants _____ that hon -

(Mon - ey.) -

Gtr. 5

5 7 7 (7) 7 (7) 7 (7) 7 10 (10) (10) 8 7 7

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 5 & 5A (4 times) Gtr. 5 tacet

C E D5 A C G5 E D5

ey? Let me out. Yeah, _____ let me
(Yes. _____)

Gtr. 6

Gtr. 7
divisi

fdbk.
don't pick *mf*

(12)
(12)

Gtr. 5

octaver off grad. bend

7 10 10

A C G5 E D5 A C G5 E D5

out. Yeah, _____ let me out. Yeah. _____ let me
Yes. _____ Yes.) _____

Gtr. 6

Gtr. 7

(12)
(12)

Outro

Gtrs. 6 & 7 tacet
E

A C G5

out! _____

Gtr. 6

Gtr. 7

(12)
(12)

Gtr. 5

mp 1/2

7 (7)

Gtrs. 2 & 3

11 9 13 14 13 11 9

9 7 11 12 11 9 7

0 0 0 0 0 0 0

Cities On Flame With Rock 'N' Roll

Words and Music by Samuel Pearlman, Donald Roeser and Albert Bouchard

Intro

Moderately ♩ = 88

Gtr. 1 (dist) N.C.(F#) Riff A

End Riff A

Gtr. 1: w/ Riff A, 2 times
Gtr. 2 (dist)

f full 3 full

TAB

2 5 2 2 5 3 4 3 4 3 4 3 2 0 2 0

4 (4) 2 4 4 2 4

1. My

3 full 3 full

(4) 2 4 4 (4) 2 4 4 2 (2)

Verse

Gtr. 2 tacet

N.C. (F#m)

heart is black, and my lips are cold. Cit-ies on flame with rock and roll. Three

Gtr. 1 Riff B

End Riff B

2 5 2 4 2 5 2 4 0 4 0 2 0 4 0 2

To Coda ⊕

Gtr. 1 w/ Riff B (F#m)

thou-sand gui-tars they seem to cry. My ears will melt, and then my eyes. *(So.)

* 2nd time only

(E)

Chorus

(D)

(A)

(B)

Let the girl, let that girl rock and roll, cit-ies on flame now,

Gtr. 1

full full full full 1/2

10 9 9 7 9 9 7 9 4 4 (4) 4 2 4 0 0 0 0 3 4 2 4 2 2 2 2 5 6 4 4 6 4 6 6 6 4

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Gtr. 1: w/ Riff A, 2 times
N.C. (F#m)

with rock and roll. —

Gtr. 2

full

7 6 (6) 4 6 4 6 4 6 4 6

full

4 (4) 2 4 4 2 2 2

Verse

Gtr. 2 tacet
Gtr. 1: w/ Riff B, 2 times
(F#m)

2. Gar-dens of Noc - turne for - bid-den de - lights, — reins of steel — and it's al - right.

(F#m)

(E)

Cit - ies on flame — with rock and — roll. — Mar-shall will, — buoy — but Fen-der con - trol. — So,

Chorus

(D)

(A)

(B)

Let the girl, — let that girl — rock and roll, — cit-ies on flame — now,

Gtr. 1

full

3

hold bend

full

full

full

full

7 9 9 7 9 10 10 10 9 (9) 7 14 16 14 16 17 16 (16) 14 14 16 14 16 16 16 16 18 19 18 (10) 16 18 18 16 18

Gtr. 1: w/ Riff A, 1 1/2 times
N.C. (F#m)

with rock and roll. —

full

full

(10) 18 19 (10) 16 18 16 18 16 18 16 18

Guitar Solo

N.C. (F#m)

Gtr. 1

3

full

full

full

full

full

full

8va

18 16 14 14 17 14 14 17 14 17 14 17 14 17 14 17 14 17 14 16 16 (16) 14 16 14 16

2 (2)

D.S. al Coda

Gtr. 1: w/ Riff A, 2 times
N.C. (F#m)

3. My

⊕ *Coda*
Chorus

Bridge
N.C. (F#m)

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and quarter notes. A triplet of eighth notes is marked with a '3' below it. The second system continues the melody, also featuring a triplet of eighth notes. The third system shows the final measures of the piece, ending with a whole note on the E5 line. Below the main staff, there are two additional staves. The first of these contains a sequence of numbers: 2, 5, 3, 4, 4, 3, 4, 2, 3, 4, which likely represent fingerings or a simplified harmonic structure. The second staff contains a sequence of numbers: 5, 2, 5, 2, 8, 7, 5, 7, 5, which may represent a different harmonic or fingering approach. The piece concludes with a double bar line.

Outro
Double-Time Feel ($\text{♩} = \text{♩}^3$)

N.C. (F#m) *play 4 times* *A/F# *B/F#

* Bass plays F#.

A5/F# B5/F#

N.C. (F#m)

N.C. (F#m)

End Double-Time Feel N.C. (F#m)

(E5) F#5

Cliffs Of Dover

By Eric Johnson

A Intro
Guitar Solo
Freely

Gtr. 1 (dist.)

8va

f

full

full

full

15 15 12 14 15 12 12 15 12 15 12 15 14 12 15 14 12 15 12

0

8va

3

3

full

full

loco

15 12 15 12 14 15 12 14 15 12 14 (14) 12 14 7 5 8 5 7 6 5 8 5 7 5 7 4 5 3 4 2 5

3

3

full

1/2

4 2 5 2 5 5 2 5 2 2 5 2 5 3 0 3 7 5 9 5 7 8 10 10 8/10 8 12

3

3

3

3

3

8va

(use pick and fingers)

12 13 15 17 19 15 15 19 15 15 15 15 15 17 15 15 10 14 12 14 14 17 15 17 17 19 19 17 17

8va

15 15 15 15 15 15 15 15 15 15 15 15 15 15 17 15 15 19 19 17 17 19 19 17 17 19 19 17 15 19 15

8va

loco

15ma

loco

P.H.

full

full

19 17 15 14 17 15 14 15 17 15 17 14 16 14 16 14 16 14 17 14 17 17 14 17 15

12/8

Medium-Fast Shuffle ♩. = 190

N.C.

play 3 times

B

G5

C5

N.C.(D)

(G)

(C)

full

P.M.

let ring

(D)

G5

N.C.(C)

8va

let ring

P.H.

(D)

(G)

full

P.M.

let ring

C

C5

D5

N.C.(Am)

(D)

(G) (Em) (Am) (D)

(G) (Em) (Am) (D)

(G) (Em) (Am) (D)

(G) (Em) N.C.

D G5

N.C.(C5) (D) (G)

(C) (D)

P.M.

(G) 8va (C)

full full

(D) (G) C5 D5

E N.C.(Am) (D) (G) (Em)

(Am) (D) (G)

(Em) 8va (Am) loco (D) (G)

P.H.

(Em) (Am) (D) (G)

F Half-Time Feel

(Em) (D) G5 Gsus4 G5 Gsus4 G5 Gsus4 G5 Gsus4

let ring

12 11 9 9 7 7 7 7 8 8 5 8 8 5 5 8 8 5 5 3 3 1 3 1 3 3 1 1

* T

* Thumb on ⑥

8va

full

14 17 12 15 12 14 15 (15) 12 10 11 12 10 11 9 12 9 11 9 12 9 7 9 7 0 3 1 3 1

let ring

T

3 0 3 1 3 0 7 7 9 8 10 11 10 8 10 7

G5 Gsus4 G5 Gsus4 N.C.

let ring

8 7 8 5 8 5 7 8 5 5 7 7 9 8 10 8 12 10 8 7 8 9 7

8 1 3 1 3 3 1 1 7 7 9 8 10 11 10 8 10 12

3

G5

let ring

8 7 8 5 8 5 7 8 5 (5) 7 3 3 1 3 1 3 12 10 (10) 8 9 8

10

1/2

G

N.C.(Em)

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

10 10 10 7 7 10 (10) 8 9 8 10 10 10 7

10 10 10 9 10 10 10

G5 C5 Cadd9

[H] Guitar Solo
End Half-Time Feel

Dsus2 D5 N.C.(Am) (D)

(G) (Em) (Am)

(D) (G) (Em) (Am)

8va loco

(D) (G) (Em) (Am)

(D) (G) (Em) (Am)

8va

(D) (G) (Em)

8va ----- loco 4

(Am) (D) (G) (Em)

8va -----

(Am) (D) (G)

8va -----

(Em) (Am) (B/D#)

8va ----- loco 8va -----

(E) (D) (Am) (D)

8va ----- loco full (20) \

(G) (Em) (Am) (D)

full 1 1/2

(G) (Em) (Am) (D)

8va

1/2 full

(G) (Em) (Am) (D)

8va loco

(G) (Em) (D) (G)

I Guitar Cadenza Freely

8va full

8va loco G5

Cult Of Personality

Words and Music by William Calhoun, Corey Glover, Muzz Skillings and Vernon Reid

(Malcom X) Spoken: "And during the few moments that we have left... We want to talk right down to earth in a language that everybody here can easily understand."

Intro

Moderately ♩ = 92

**G5

Riff A

End Riff A

Gtr. 1 (dist.)

*Key signature denotes G Dorian.
**Chord symbols reflect basic harmony.

Verse

Gtr. 2 tacet

G9

G5

Bb5

F5

eyes, _____ what do you see? _____

The cult of per - son - al - i - ty.

Gtr. 2 (dist.)

f
w/ chorus
chorus off

Gtr. 1

Rhy. Fig. 1

End Rhy. Fig. 1

Gr. 1: w/ Riff A (1 1/2 times)

G5

I know your an - ger, I know your dreams. I've

Bb5

C5

been ev-'ry-thing you wan - na be. Oh, I'm the cult of per - son - al - i - ty.

Gr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

3 5 2 3 5 2 2 3 5 2 3 5 3 3 5 3 3 3 1

Gr. 1: w/ Riff A (1 1/2 times)

G5

Like Mus - so - li - ni an' Ken - ne - dy, I'm the

Gr. 1: w/ Rhy. Fig. 1

Bb5

F5

Gr. 1: w/ Rhy. Fig. 2

G5

Bb5

C5

cult of per - son - al - i - ty, the cult of per - son - al - i - ty, the cult of per - son - al - i - ty.

Interlude

G5

Gr. 1

Riff B

End Riff B

3 5 3 5 3 5 2 3 5 3 2 3 5 3 2 3 5 3 2 4 5 5 4 5 3 5

Riff C

End Riff C

3 5 3 5 3 5 2 3 5 3 2 3 5 3 2 3 5 3 2 4 5 5 4 5 3 5

Bridge

Bb F C G

Ne - on lights, No - bel Prize, { when a when a

Rhy. Fig. 3

w/ chorus

let ring

let ring

let ring

11 10 12 10 10 10 13 14 12 13 12 12 13 12 12 12

D A F C Bb5 F

mir - ror speaks, the re - flec - tion lies. He won't have to
lead - er speaks, that lead - er dies.

End Rhy. Fig. 3

let ring

let ring

let ring

w/ bar

w/ bar

w/ bar

12 11 10 11 9 10 9 11 10 10 10 8 9 15 14 17 (17) (17) -1/2

To Coda

C G D A F C

fol - low me, on - ly you can set me free.

let ring

let ring

let ring

w/ bar

Gtr. 2

-1/2

Gtr. 1

divisi

w/ bar

-1/2

-1/2

8va

w/ bar

15

Guitar Solo

*Gtr. 1: w/ Riff A (2 times)

G5

8va

Gtr. 2

15 15 17 15 17 15 15 15 18 18 15 18 15 15 17 15 17 (17) 15 17 15 17 15 18 15 17 18 15 (15) (15) -1/2

*Chorus off

Verse

Gtr. 1: w/ Riff A (2 times)

G9 G5

2. I sell the things _____ you need to be, _

8va

w/ bar

loco

w/ chorus

chorus off

Gtr. 2 tacet

+1 1/2 +2 +2 +2

(15) (15) 18 (18) 15 (15) 18 (18) (18) (18) (18) (18)

-1 1/2 -1 -1

3/2 3

Gtr. 1: w/ Rhy. Fig. 1

Bb5

F5

I'm the smil-in' face on your _ T V. _____ Oh, _ I'm the cult of per-son-al-i-ty.

Gtr. 1: w/ Riff A (2 times)

G5

I ex-ploit you, still you love me. _

I tell you one an' one makes three. _

Gtr. 1: w/ Rhy. Fig. 2

Bb

C5

Gtr. 1: w/ Riff A (1 1/2 times)

G5

Oh, _ I'm the cult of per-son-al-i-ty. _

Like Jo-seph Stal - in

and Ghan - di, _

Gtr. 1: w/ Rhy. Fig. 1

Bb5

F5

Gtr. 1: w/ Rhy. Fig. 2

G5

Bb5

C5

Oh, _ I'm the cult of per-son-al-i-ty, the cult of per-son-al-i-ty, the cult of per-son-al-i-ty. _

Interlude

Gtr. 1: w/ Riff C

G5

Gtr. 1: w/ Riff B

D.S. al Coda

4/4

Coda

w/ Voc. ad lib.

F

C

set you free. _____

Gtr. 2

w/ bar

Gtr. 1 divisi

10

10

10

-1

8

9

10

18

15

18

15

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15

17

15

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15

Gtr. 1 tacet
G5

[illegible][illegible][illegible]

The musical score for "The Wind" by John Williams is presented in two systems. The first system is in B-flat major (two flats) and 3/4 time. The piano part begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The guitar part is in standard tuning (E-A-D-G-B-E). The second system shows a key signature change to B major (no flats or sharps). The piano part continues with the same time signature, and the guitar part follows the new key signature. The score includes various musical notations such as notes, rests, and fingerings, as well as a guitar-specific notation for the second system.

The musical score for "The Sound of Silence" features two staves. The upper staff contains the vocal melody with lyrics and various performance instructions such as "8va" (octave up), "loco" (local), and "w/ bar" (with bar). The lower staff provides the guitar accompaniment, showing fret numbers and chord symbols.

F C B \flat F

8va

-1/2

3

w/ bar

-1/2

12 15 12 15 12 15 12 15 12 0

18 18 (18) 15 15 18 17 18 18 15 19 16 19 16 19 15 17 15

-2

C G

8va

17 15 17 15 17 15 18 15 18 15 17 15 0

17 15 18 15 18 17 15 17 17 15 17 15 18 15 17 15

D A F C

loco

3

1

1

1

1

17 0 17 17 15 17 17 15 17 17 15 17 15 17 15 17

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17

1/2 1/2 1/2

15 15 15 0

G5

1/2

1/2

w/ bar

P.H.

5 5 3 5 3 5 (5) 3 5 5 5 3 5 3 5 (5) 3 5 3 (3) 0

-1/2 -3 -5

Verse

Gtr. 1: w/ Riff A (3 times)

G9 G5

3. You gave me for - tune, you gave me fame. -

w/ bar

w/ chorus

chorus off

tr

tr

(0) 12 (12) 5 (8) (5) (5)

-1/2 -1 -2 -1

-3 1/2

slack

Gtr. 2 tacet

— You gave me pow - er in your — God's name. I'm ev - 'ry per -

Gtr. 1: w/ Rhy. Fig. 1
Bb5 F5
- son — you need to be. — Oh, — (I'm I'm the the —

Gtr. 1: w/ Rhy. Fig. 2 (1 1/2 times)
G5 Bb5 C G5
cult cult — of, of — I'm per - the son - cult al - i - ty. End Voc. Fig. 1
cult of, of, I'm the son - cult of.)

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1
Bb5 F5 G5 Bb5 C
I am the cult of, I am the cult of, I am the cult of, I am the cult of, I am the cult of, I am the cult of,

Gtr. 1: w/ Riff A
G5 N.C.
I am the cult of, I am the cult of per - son - al - i - ty. —
(John F. Kennedy) Spoken: "Ask not what your country can do for you..."

Outro

Double-time feel

Gtr. 1: w/ Riff B (1 1/2 times)
G5

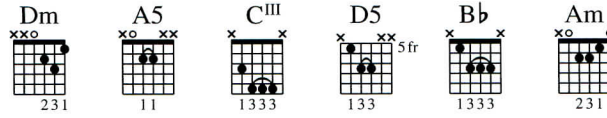
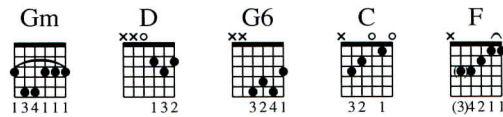
Gtr. 1
3 5 3 2 3 5 4 5 3 5 4 5 3 5 4 5 3 5 4

(Franklin D. Roosevelt) Spoken: "The only thing we have to fear is fear itself."

N.C. 5 sec.
5 3 5 4 5 3

The Devil Went Down To Georgia

Words and Music by Charlie Daniels, John Thomas Crain, Jr., William Joel DiGregorio,
Fred Laroy Edwards, Charles Fred Hayward and James Wainwright Marshall



Intro
Fast Country ♩ = 136

*Gtr. 1 (drums) *mf* Dm Riff A C

Gtr. 2 (slight dist.) *mp* let ring throughout

TAB

* Fiddle arranged for gr.

Dm C Bb Am G A Dm A C D5 End Riff A

TAB

C A D5

Spoken: 1. The

8va

steady gliss.

12 14 15 12 14 16 17 19 26 22 20 19

**

** hypothetical fret location

Verse

Gtr. 1 tacet
D5

Dev - il went down to Geor - gia. He was look - in' for a soul _ to steal. He was in a _

Gtr. 2 8va

Harm.

7

_ bind _ 'cause he was way be - hind _ an' he was will - in' to make _ a deal, when he

8va

(7)

Gtr. 2 tacet

came a - cross — this young man saw - in' on a fid - dle an' play - in' it hot. — An' the

dev - il jumped up on a hick - o - ry stump. an' said, "Boy, let me tell you what. I

Gtr. 2

loco

Phasgen

D5

guess you did - n't know it, but I'm a fid - dle play - er too. An'

7
7
5

if you'd care to take a dare, — I'll make a bet — with you. Now,

(7)
7
5

you play pret - ty good fid - dle, boy, — but give the Dev - il his due. I'll bet a

7
5

fid - dle of gold a - gainst your soul, 'cause I think I'm bet - ter than you." The

A C

7
5

boy said, "My name's John - ny, an' it might be a sin, — but I'll

D5

7
5

take your bet, you're gon - na re - gret, — 'cause I'm the best that's ev - er been."

7
5

3 4 5 6

Chorus

Chorus

Dm C Bb Am

John-ny, ros - in up — your bow and play your fid - dle hard, — 'cause

Gm Dm N.C.

hell's broke loose in Geor - gia and — the Dev - il deals the cards. And

Dm F Gm G#°7

if you win you'll get this shin - y fid - dle made of gold. — But

A

if you lose, the Dev - il gets your soul.

Gtr. 1: w/ Riff A, simile

Dm

mp

C

Dm

C

Bb

Am

G

A

Dm

A

C

Spoken: 2. The

Verse

D5

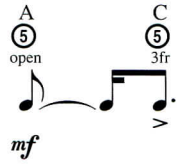
Dev - il o - pened up his case an' he said, "I'll start this show." And fire ____

mf

____ flew from his fin - ger - tips as he ros - ined up his bow. ____ And he

pulled the bow a - cross the strings an' it made an e - vil hiss. Then a

*Gtr. 3



band of de - mons joined in ____ an' it sound - ed some-thin' like this.

Gtr. 2

(7/5)

* Keyboard arr. for gtr.

Interlude

D
④
open

Rhy. Fig. 1

End Rhy. Fig. 1

1 3 2 0 X X X 1 3 2 0 X 5 5 X X 5 X X 3 4 5 6 X X 4 X 1 3 2 0 X X 1 3 2 0 X X

(cont. in notation)

1 3 2 0 X X X 1 3 2 0 X 5 5 X X 5 X X 3 4 5 6 X X 4 X 1 3 2 0 X X 1 3 2 0 X X

Fiddle Solo

Gtr. 2: w/ Rhy. Fig. 1, 5 times, simile
Dm Dm7

1.-4.
G6

Dm

5.
G6

Dm

5 1 3 4 5 5 4 3 1 3 4 5 1 3 1 3 1 3 4 5 0 1 2

Gtr. 2 *>*
Gtr. 3

Gm Gm Am Bb C D5

(cont. in notation)

Gtrs. 2 & 3

3 5 1 3 5 2 3 4

A C D5

Spoken: 3. When the

(Gtr. 3, cont. in slash)

(7/5)

* Ties apply to Gtr. 3 only.

Verse

Gtr. 3

dev - il fin - ished, John - ny said, — "Well, you're pret - ty good — old son, but

Gtr. 2 *8va* *mf* Harm.

7

Gtr. 3 tacet

sit down in that chair right there an' let me show you how it's done."

Gtr. 2 *8va*

(7)

(cont. in slash)

Bridge

D

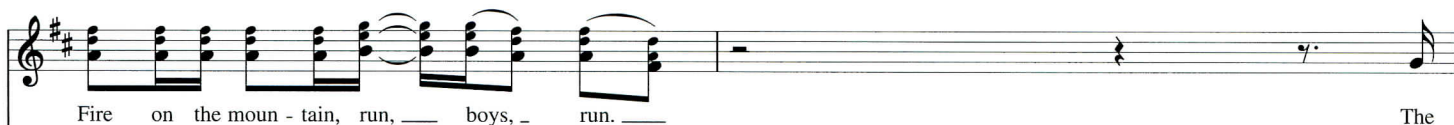
G6

D

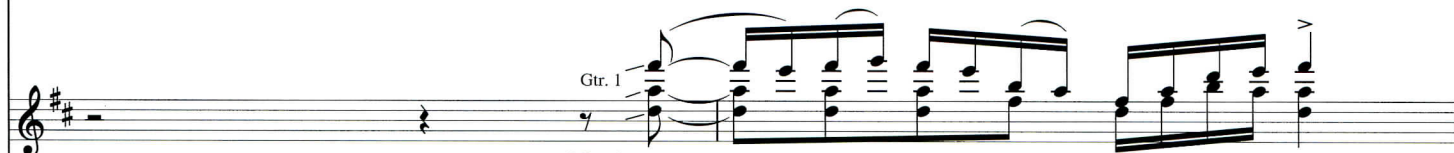
C#

5

4fr



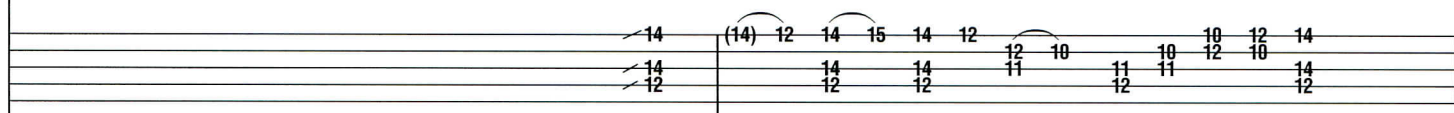
The



* Gtr. 4
divisi

mf

simile on repeats



* Fiddle arranged for gtr.

C

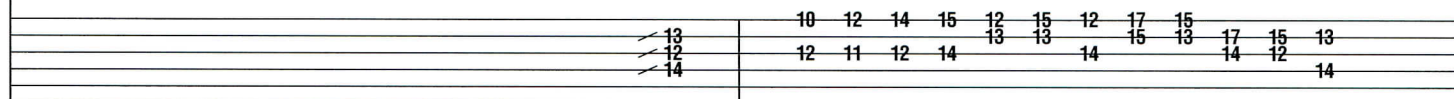
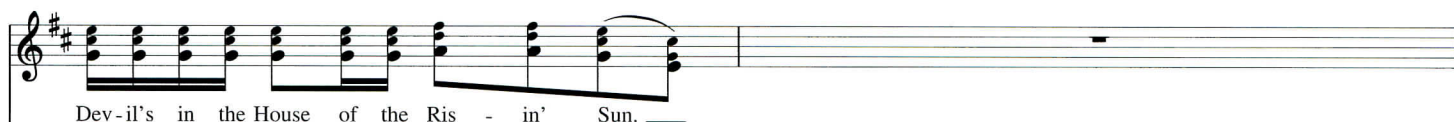
F

C

C#

5

4fr



D

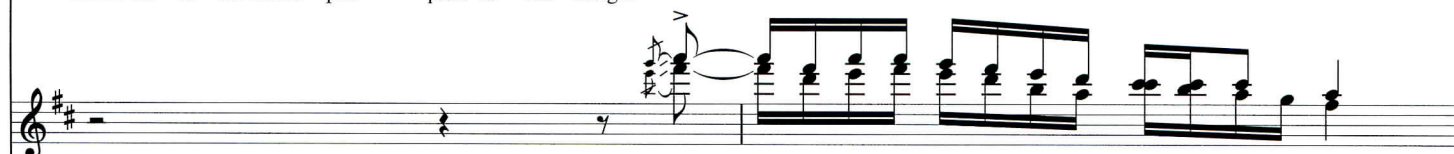
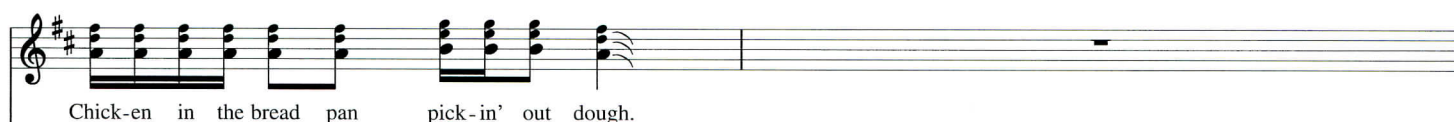
G6

D

C#

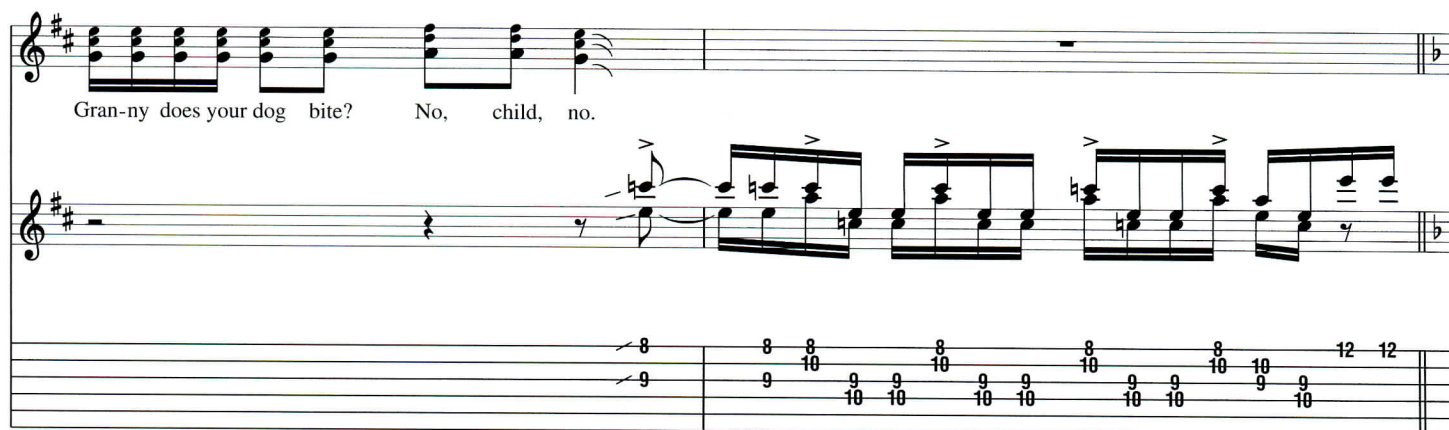
5

4fr





Gran-ny does your dog bite? No, child, no.



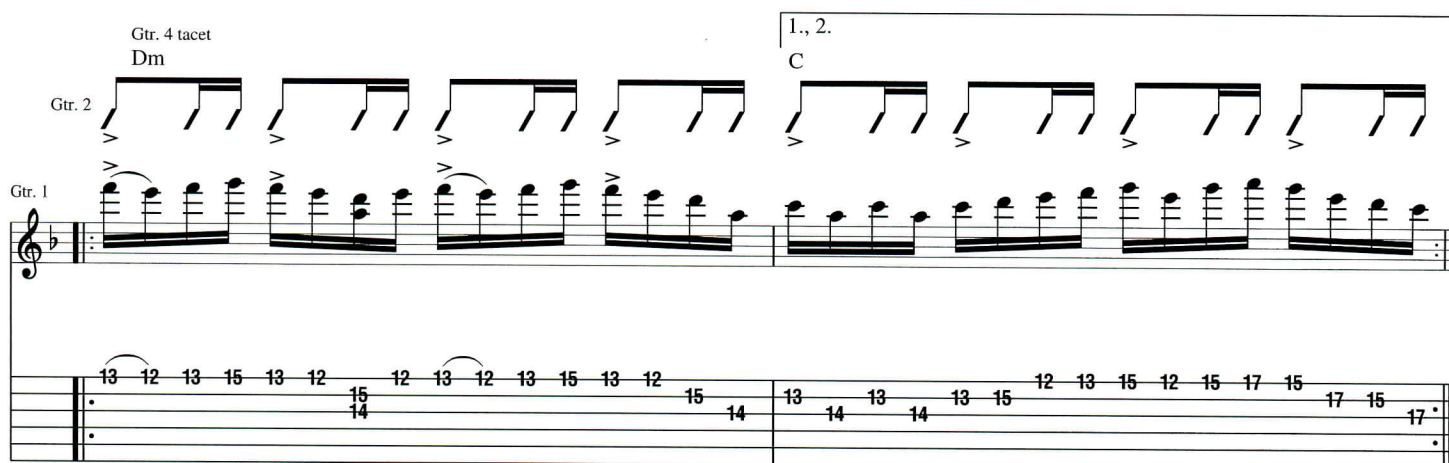
First system of music, including vocal lines and guitar accompaniment.

Gr. 4 tacet
Dm

Gr. 2

Gr. 1

1., 2.
C

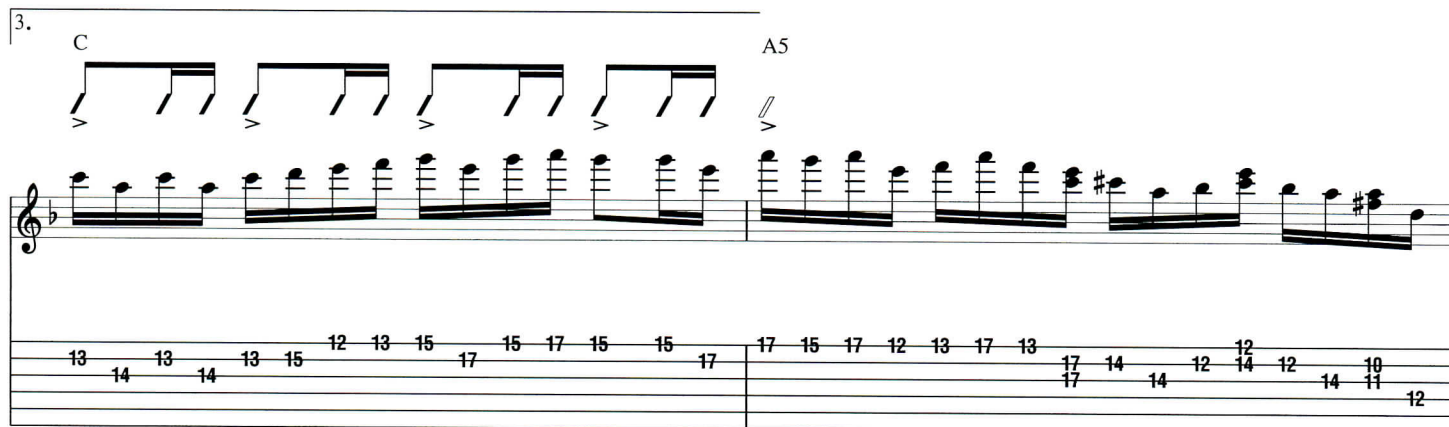


Second system of music, including guitar parts and fingerings.

3.

C

A5



Third system of music, including guitar parts and fingerings.

A5

C^{III}



Fourth system of music, including guitar parts and fingerings.

Verse

D5

Gtr. 1 tacet

D
3
7fr

Harm.

dim. poco a poco

Spoken: 4. The Dev - il bowed his head be-cause he knew that he'd _ been beat. An' he

laid that gold - en fid - dle on the ground _ at John - ny's feet. John - ny _

Gtr. 2 tacet

_ said, "Dev - il, just come on back _ if you ev - er wan - na try a - gain. _ I done

D.S. al Coda

told you once, you son of a bitch, _ I'm the best that's ev - er been." _ He played.

Coda

Dm

C

Gtr. 2

Gtr. 1

simile on repeat

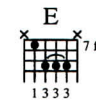
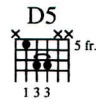
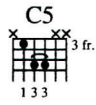
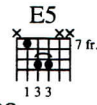
* Gtr. 1 tabbed to left of slash.

Even Flow

Music by Stone Gossard

Lyric by Eddie Vedder

Tune down 1/2 step



Moderate Rock ♩ = 108

Intro

N.C. (E Mixolydian)

Gr. 1 *f*

Gr. 2 *f*

mf * P.M. P.M. P.M.

* slight palm mute

Verse

1. Freeze him rest his head on a pil - low made of con -
 2. Kneel - ing look-ing through the pa - per though he does-n't know to read -

P.M. P.M. P.M.

mf

Rhy. Fig. 1

P.M. P.M.

mf

w/Fill 1 (2nd time only)

crete, yeah. Oh
 them, oh, yeah. Oh

P.M. P.M. P.M.

(end Rhy. Fig. 1)

P.M. P.M.

Fill 1

Gtr. 2

w/wah wah

full

full

full

T
A
B

14 12 14 12 14

14 12 12 15 (15)

w/Rhy. Fig. 1 (2½ times)
2nd time play simile

w/Rhy. Fill 1

w/Fill 2 (2nd time only)

feel him may - be he'll see a lit - tle bet - ter _ Sat - ur days, _ mmm,
pray - ing life is some-thing that has nev - er showed him an - y - thing, _

Gtr.1 P.M.----- P.M.----- P.M.----- P.M.-----

7 5 7 0 0 0 7 5 7 0 0 12 7 5 x 7 7 7

w/Rhy. Fill 1

w/Rhy. Fill 2

yeah, woh, _ Hell now fac - es that he sees come a - gain _ ain't that fa - mil -
woh, _ feel - ing un - der - stands the weath - er or the win - ter's on its way. _

----- P.M.----- P.M.-----

7 7 5 7 7 7 7 7 5 x 7 x 0 0 7 7 5 7 7 x 0 7

Rhy. Fill 1

Gtr.2

P.M. P.M.-----

T 7 9 9 12 9
A 9 7 9 9 9
B

Rhy. Fill 2

Gtr.2

P.M.----- P.M.-----

T 7 x 9 7 9 7 9
A 9 9 7 x 9 7 9 7 9
B

Fill 2

8va. Gtr.1

w/wah wah

full 1/2 1/2 full

T 17 17 15 17 15 (15)
A 17 17 15 17 15 (15)
B (14) 14

w/Fill 3 (2nd time only)

- iar, _____ ooh, yeah. Woh, _____ girl - friend
Oh, _____ see him

P.M.----- P.M.----- P.M.-----

7 5 5 7 x 0 7 7 7 7 5 7 x 0 7 7 7 7 5 x 7 x 7 7

w/Rhy. Fill 2

w/Rhy. Fill 3
w/Fill 4 (2nd time only)

he can't have when his hap- py _____ looks in - sane. _____ Mmm. _____
few and far be- tween all the le- gal halls of shame. _____ Yeah. _____

P.M.----- *f*

7 5 7 x 0 7 7 5 7 7 7 7 7 7 7 7 7 7 7 5 7 5 3 0 3 5

Fill 3

Gtr. 2

w/wah wah full full full full full

T 14 12 12 12 15 x 15 (15) 15 15 14 14 14 (14) 12 14 12 14 14 12 14

A 14 12 12 12 15 x 15 (15) 15 15 14 14 14 (14) 12 14 12 14 14 12 14

B 14 12 12 12 15 x 15 (15) 15 15 14 14 14 (14) 12 14 12 14 14 12 14

Rhy. Fill 3

Gtr. 2

f

T 9 7 x 9 9 9 9 9 9 9 7 9 7 5 7 5 7

A 9 7 x 9 9 9 9 9 9 9 7 9 7 5 7 5 7

B 9 7 x 9 9 9 9 9 9 9 7 9 7 5 7 5 7

Fill 4

Gtr. 1

w/wah wah full full

T 7 7 9 9 11 11 11 14 14 14 16 16 15 (15) x 15

A 7 7 9 9 11 11 11 14 14 14 16 16 15 (15) x 15

B 7 7 9 9 11 11 11 14 14 14 16 16 15 (15) x 15

1.

Gtr. 1

Gtr. 2 w/wah wah

let ring -----

Chorus

E5 C5 E5 D5

Gtr. 1

Rhy. Fig. 2A

E - ven __ flow, __ thoughts ar - rive like but - ter - flies. __ Oh,

Rhy. Fig. 2

Gtr. 2 (wah wah off)

w/bar

E5 C5 E5 D5

he don't know, _____ so he chas - es them a - way. _____

w/bar

9 7 5 (5) (5) (5) 9 7 (7)

E5 C5

Oh, some - day yet, _____ he'll be - gin _____ his _____

3 1/2

(7) (7) (7) 9 7 5 7 (7) 5

E D5 (end Rhy. Fig. 2A) E D5 E D5

life a - gain, _____ life a - gain, _____ life a - gain. _____

(end Rhy. Fig. 2)

P.M.

9 7 7 9 9 7 (7) 9 9 9 7 7 7 7

2. w/Rhy. Fill 4 E5

Chorus w/Rhy. Fig. 2 & 2A (last time play simile)

C5

E - ven _____ flow, _____ thoughts ar - rive like

Rhy. Fill 4 Gtr. 2

T

A

B 7 9 7

⑤ 5fr. 6fr. 7fr. ⑥ open



⑤ 5fr. 6fr. 7fr. ⑥ open



To Coda ☐

yeah.

Spoken: Funk it up

Guitar Solo

N.C.

Rhy. Fig. 3

Gtr. 1

8va.

loco

Gtr. 2

full

full

full

full

(end Rhy. Fig. 3)

8va.

let ring --- 1

full

full

full

full

full

full

Fdbk.

Fdbk.

w/Rhy. Fig. 3 (3 times simile)

Loco

Gtr. 2

full

12 15 16 12 15 12 14 14 (14) 12 14 14 12 14 12 14

12 12 10 12 12 12 10 10 12 10 12

1/2

8va

(w/wah)

full

12 12 14 12 12 12 12 12 12 12 12 14 12 15 12 12 15 17

8va

Loco

Fdbk.

Fdbk.

full

(17) (17) 17 15 14 12 14 12 12 14 12 14 12 14 13 12 10 12 (12) 12

1/4

mf

12 (12) 12

14 16 14 16

Gtr. 2 out

w/pick and middle finger

P.M. Gtr. 1

(16) 16 17 16 16 16 7 9 7 7 x 9 (9)

* Simultaneously play lower note with pick and upper note with middle finger

P.M.

P.M.

P.M.

7 9 x 7 x 9 11 9 7 9 x 7 x 9 (9) 7 9 x 7 x 9 11 9 x

Gtr. 1 P.M.-----
mf

Gtr. 2 P.M.-----
mf

D.S. al Coda

Gtr. 1

Gtr. 2

Coda

Outro

⊕ (5) 5fr. D 6fr. 7fr. (6) open (end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times) N.C.

Gtr. 1 Rhy. Fig. 4

Gtr. 2 w/wah wah

Gtr. 1

Gtr. 2

Hit Me With Your Best Shot

Words and Music by Eddie Schwartz

Intro

Moderately ♩ = 128

1.

E A C#m B E A C#m B A B E

Rhy. Fig. 1

*Gtrs. 1 & 2

mf

T
B

*Gtr. 1 (slight dist.); Gtr. 2 (clean). Composite arrangement

2.

Verse

B A B E B/D# C#m A B

1. Well, you're a real tough cook - ie with a long his - to - ry of
come on with a come on, you don't fight fair.

End Rhy. Fig. 1 Rhy. Fig. 2

T
B

2nd time, Gtr. 1: w/ Fill 1

E B/D# C#m

break - ing lit - tle hearts like the one in me. That's O. K., let's see _
But that's O. K., see if I _ care. Knock me down, it's all _

**P.M. -----|

**grad. release

T
B

Fill 1

Gtr. 1

P.M. -----|

T
B

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A B

— how you do — it. Put up your dukes, — let's get down to — it.
— in vain. — I get right back on my feet — a — gain. —

End Rhy. Fig. 2

P.M. —————

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E A C#m B E A C#m B A B E

Hit me with your best shot. Why don't you hit me with your best — shot? —

A C#m B E A C#m B A B B A B

Hit me with your best shot. Fire — a — way. — 2. You

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (1st 3 meas.)

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 1: w/ Fill 1

E B/D# C#m A B

Gtr. 3 (dist.)

f slight P.M. ————— let ring —————

13 12 11 14 11 12 14 11 12 14 12 12 9 9 9 8 8 8 8 6 0 0 (2) 0 (4) 0 (5) 0 (7) 12 0

Gtr. 1: w/ Rhy. Fig. 2 (last 4 meas.)

E B/D# C#m A B

P.M. — slight P.H.

5 7 5 7 5 7 5 7 0 7 5 7 5 5 7 5 5 7 5 7 0 7 0 12 11 11 9 9 6 6 (6) 4 (4) 7 6

Pitch: E# F#

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E A C#m B E A C#m B A B E

14 12 14 12 14 12 14 12 14 12 12 11 (11) (11) 2/7 9 (9) 4/6 9 (9) 2/4 4 4 4 4 2 7/5 5/7 2/5

A C#m B E A C#m B A B

3. Well, you're a

grad. release

P.M.

1 4 (4) 4 (4) 16 (16) 1/2 (16) 1/2 (16) 1/2 (16) 1 2 (2) 1 (2) 4 4 4 4 6 6 6 6 8 8 8 8 9 9 9 (9)

0

Verse

*E B/D# C#m7 B

real tough cook-ie with a long his - to - ry of break-ing lit - tle hearts like the one in me. Be - fore I

Gtr. 1

P.M.

5 5 4 4 2 4 2 4 2 4 6 6 4 4 2 2 4 2 4 4 2 4 1

Gtr. 3

slight P.H.

2 4 (4) 4 6

*Chord symbols reflect implied harmony.

Pitch: F# G# F#

E B/D# C#m7 B

put an - oth - er notch in my lip - stick case, you'd bet - ter make sure you put me in my place.

P.M.

5 5 4 4 2 4 2 4 2 4 6 6 4 4 2 2 4 4 4 4 4 4 6

mp slight P.H.

7 (7) 0 4 (4) (4) 4 2 (2) 2 (2)

Pitch: F# G# F#

1st time, Gtrs. 1 & 3: w/ Rhy. Fig. 1
2nd time, Gtrs. 1 & 3: w/ Rhy Fig. 1 (1st 5 meas.)
2nd time, Gtr. 2 tacet

[illegible]

2.

B E A C[#]m B A B E A C[#]m

Outro

Fire _ a - way, _____ ay, hey. _____

Gtrs. 1 & 3

The guitar tablature consists of six staves. The first staff shows fret numbers (0-7) and bar lines. The second staff has slurs over groups of notes. The third staff contains rhythmic notation (vertical strokes). The fourth staff has slurs over groups of notes. The fifth staff contains rhythmic notation. The sixth staff has slurs over groups of notes.

*Sing 1st time only.

[illegible]

Holiday In Cambodia

Words and Music by Bruce Slesinger, Darren Henley, East Bay Ray, Jello Biafra and Klaus Flouride

Intro

Fast ♩ = 196

(bass) 4 Gtr. 1 (dist.) N.C. (Am)

f w/ delay

TAB

17 13 (13)

play 8 times Riff A

let ring -----

TAB

14 14 14 14 14 14 5 9 8 8 5 5 5 4 11 10 12 12 12 12 12 12 12 3 7 6 6 3 3 3 2 9 8 8

End Riff A

TAB

10 10 14 14 5 9 8 8 5 5 5 4 11 10 10 8 8 12 12 3 7 6 6 3 3 3 2 9 8 8

Phasen

Riff B

1. So, you

End Riff B

TAB

3 3 3 2 2 1 0 0 0 0 0 0 0 0 3 3 3 2 2 1 0 0 0 0 0 0 0 0

Verse
N.C.(Am)

been to school _ for a year or two, _ and you know you've seen it all. _ In
star bel - ly sneech, you suck _ like a leech, you want ev - 'ry-one to act like you. Kiss ass _

P.M. _____

3 3 3 2 2 2 1 1	0 0 0 0 0 0 0 0	3 3 3 2 2 2 1 1	0 0 0 0 0 0 0 0
-----------------	-----------------	-----------------	-----------------

Dad-dy's car, _ think-in' you'll go _ far, _ back East your type _ don't _ crawl. Play _
while you bitch so you _ can get rich, but your boss gets rich - er off _ you. Well,

P.M. _____

3 3 3 2 2 2 1 1	0 0 0 0 0 0 0 0	3 3 3 2 2 2 1 1	0 0
-----------------	-----------------	-----------------	-----

*G D G D

eth - nick - y jazz to pa - parade your snazz on your five grand ste - re - o. _
you'll work hard - er with a gun in your back for a bowl of rice a day. _

let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _

7 8 7	10 10 11	7 8 7	10 10 11
9 7 7	12 11 11	9 7 7	12 11 11

*Chord symbols reflect implied tonality.

G D G D

Brag-gin' that you know how the nig-gers feel _ cold, and the slum's got so _ much soul. _ It's
Slave for sol - diers 'til you starve, _ then your head is skew-ered on a stake.

let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _

7 8 7	10 10 11	7 8 7	10 10 11
9 7 7	12 11 11	9 7 7	12 11 11

N.C.(D) (C) (G) (C) (A)

time Now you to can taste go what where you peo - ple most are fear. one.

Riff C

7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7

(D) (C) (G) (C) (A)

Right Now you Guard can will go not where they help get you things here. done.

End Riff C

7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7

Pre-Chorus

Dm Em F Em

Brace What your you - self, need my my dear. son...

7 7 6 6 5 5 6 6 9 9 8 8 7 7 8 8 10 10 10 10 8 8 10 10 9 9 8 8 7 7 8 8

Dm Em F *Em/G

Brace what your you - self, need my my dear. son It's a is a

7 7 6 6 5 5 6 6 9 9 8 8 7 7 8 8 10 10 10 10 8 8 10 10 9 9 8 8 7 7 7 7

*bass plays G

Chorus

A C D C A C D C

hol - i - day in Cam - bo - di - a, it's tough kid, but it's life. — It's a
hol - i - day in Cam - bo - di - a, where peo - ple dress in black. — In a

Rhy. Fig. 1

A C D C A *C/E F

hol - i - day in Cam - bo - di - a, don't for - get to pack a — wife. —
hol - i - day in Cam - bo - di - a, where you'll kiss ass or crack. —

End Rhy. Fig. 1

To Coda ⊕ Interlude

Gtr. 1: w/ Riff A

Gtr. 1: w/ Riff B

D.S. al Coda

8 3 N.C.(Am)

2. You're a

⊕ Coda

Interlude

Gtr. 1 8va

8va

*Slide down string while picking.
Pitches and TAB numbers are approx.

Gtr. 1: w/ Riff C

Gtr. 1 **Rhy. Fig. 2**

Bridge

Outro-Chorus

*bass plays E

La Grange

Words and Music by Billy F Gibbons, Dusty Hill and Frank Lee Beard

Intro

Moderately fast Shuffle ♩ = 160 (♩ = $\frac{3}{4}$)

Gtr. 1 (clean) *A5

mp
w/ pick & fingers

1/4

*Chord symbols reflect basic harmony.

Ru - mour spread - in' 'round,

1/4

in that Tex - as town, 'bout

3

1/4

rake

that shack out - side La Grange. _____ *Spoken: And*

you know what I'm talk - in' a - bout. Just let me know if you — wan - na go —

— to that home — out

on — the range. *Spoken: They got - ta lot - ta nice girls.*

N.C. Gtr. 1 tacet A5

Gtr. 2 (dist.) Rhy. Fig. 1 *f*

C5 D5 A5 C5 D5

Have mer - cy.

let ring ---|

End Rhy. Fig. 1

let ring ---|

Gtr. 2: w/ Rhy. Fig. 1

A5 C5 D5 A5 C5 D5

A haw, _ haw, haw, haw. A haw, a haw, haw, haw. 1. Well, I hear it's fine, _

Verse

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

A5 C5 D5 A5 C5 D5

if you got the time and the

A5 C5 D5 A5 C5 D5

ten to get your - self in a, hmm, hmm. And I hear it's

A5 C5 D5 A5 C5 D5

tight most ev - er - y night, but now

A5 C5 D5 A5 N.C.

I might be mis - tak - en. Hmm, hmm, hmm.

Gtr. 2

let ring - - -

Guitar Solo

C5 Eb5 F5

Gtr. 3 (dist.)

mf

Rhy. Fig. 2

C5 Eb5 F5

End Rhy. Fig. 2

Gtr. 3 C5 Eb5 F5 C5

Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5

Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5

Musical notation for a guitar exercise. The top staff is a treble clef with notes and accidentals (Eb5, F5, C5, Eb5, F5) and a "w/ pick & finger" instruction. The bottom staff shows fret numbers (12, 11, 12, 11, 12, 11, 12, 11, 12, 11, 10, 8, 10, 8) with arrows indicating fingerings.

Interlude

2nd time, Gtr. 3 tacet

2nd time, Gtr. 3 tacet

Gtr. 3

A5/G

A5/F#

A5/F

A5

8

(8)

*Gtrs. 1 & 2

Gtrs. 1 & 2

w/ pick & fingers

let ring -----

*Composite arrangement

Gtr. 2 tacet

A5

Gtr. 1 A5

mp

1/4

Outro-Guitar Solo

Gtr. 1 tacet

Gtr. 2 A5 C5 D5 A5 C5 D5

w/ pick let ring -- let ring --

Gtr. 2: w/ Rhy. Fig. 1 (till fade)

A5 C5 D5 A5 C5 D5 A5

grad. bend P.H. P.H. 4 1/2 4 1/2 1 1

Pitches: D E D E D E

C5 D5 A5 C5 D5 A5

P.H. semi-harm. P.H. P.H. P.H.

Pitches: A B A B

C5 D5 A5 C5 D5 A5

P.H. P.H. P.H.

Pitches: G A B C# B C# B C# G A

[illegible]

musical score for "The Sound of Silence" by Simon and Garfunkel. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melody line and a guitar accompaniment line. The melody line includes chords C5, D5, and A5, and is marked with "semi-harm." and "P.H.". The guitar line includes fret numbers (8, 10, 7, 9, 8, 7, 5, 7, 5, 7, 5, 8, 7, 5, 7, 5) and is marked with "P.H." and "Pitch: B".

[illegible]

Mississippi Queen

Words and Music by Leslie West, Felix Pappalardi, Corky Laing and David Rea

All Gtrs.: Tune Up 1/4 Step

Intro

Half-Time Feel

Moderately ♩ = 140

N.C.

Cowbell

Riff A

End Riff A

Gtr. 1

f

tr

tr

tr

TAB

5 7 (7 9) 7 (7) \ 5 7 (7 9) 7 (7) \

Grtr. 2

8va - A5 B5 G5 A5

f

full 19 19 19 17 18 16 16 18 17 19 17 16 18 17 19 19 19 17 18

hold bend 1/2

Gtr. 1

The image shows a musical score for guitar 1. The top staff is a standard musical notation in treble clef with a key signature of three sharps (F#, C#, G#). The melody begins with a whole rest, followed by a series of chords and single notes. The bottom staff is a fretboard diagram corresponding to the melody. It shows the fret numbers for each note: 7, 9, 9, 9, 9, 7, 9, 0, 5, 5, 7, 7, 7, 7, 5, 5, 5, 5, 5, 7, 7, 5. A curved arrow labeled '1/2' points from the 5th fret to the 7th fret, indicating a half-step bend or a specific fingering technique.

Chorus

Gtr. 2: w/ Fill 1

D5 E5

D5 E5

Gtr. 1

Rhy. Fig. 1

Mis - sis - sip - pi Queen, —

do you know _ what I mean?

Gr. 1 Rhy. Fig. 1


7 9 9 9
7 9 9 9
5 7 7 7

7 7 0 5 7

7 9 9 9
7 9 9 9
5 7 7 7

0 2 0 2 1/2 X (5)

Fill 1
Gtr. 2



20 17 (17)

D5 E5

Mis - sis - sip - pi Queen, — she taught me ev - 'ry-thing.

Verse

G5 A5

1. Way down — a-round Vicks-burg, a-round Lou - i - si - an - a way, —

D5 E5

lived a Ca - jun la - dy called the Mis-sis - sip - pi Queen.

A5 B5

You know — she was a danc - er, she moved — bet - ter on wine. While the

N.C.(E5) N.C.

rest of them dudes was a' get-tin' their kicks; bud-dy, beg your par-don I was get-tin' mine.

End Rhy. Fig. 1

* Top note vib. only.

Chorus

Gtr. 1: w/ Rhy. Fig. 1

D5 E5

Mis - sis-sip - pi Queen, — if you know — what I mean. —

Gtr. 2

full hold bend

11 12 11 (11) 9 (9) \

11 (11) 12 11 (11) 9 (9) \

11

D5 E5

Mis-sis-sip - pi Queen, — she taught me ev-'ry-thing.

full 1/2 full

(11) (11) 11 9 (9) \

hold bend

full 1/2

11 12 11 (11) 11 9 (9) \

full

14

Verse

G5 A5

2. This la - dy she — asked me if I would be her man. —

full

14

full

15 14 (14) 12 14 \

D5 E5

You know _ that I told her I'd _ do _ what I can

full full full

15 15 (15) 12 12 15 15 12 15 (15) 12

A5 B5

to keep _ her look-in' pret - ty. Buy her dress-es that shine..While the

full hold bend full full full

14 14 15 14 14 14 12 (12) \

N.C.(E5)

rest of them dudes was a' mak-in' their bread; bud-dy, beg your par-don I was los - in' mine.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 1st 23 meas. only

D5 E5

8va

D5 E5

D5 E5 loco

full hold bend full hold bend full

19 19 19 (19) 17 18 19 19 19 (19) 17 (17) \ 14

D5 E5

G5 A5

full 1/2 1/2 full

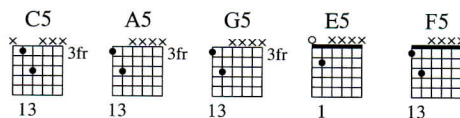
14 12 14 14 12 14 13 11 12 9 11 9 (9) \ 14 15

Fill 2
 Gtr. 1

TAB

My Name Is Jonas

Words and Music by Rivers Cuomo, Jason Cropper and Patrick Wilson



Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately slow $\text{♩} = 62$

*C Riff A G6/B Am G6/B End Riff A

Gtr. 1 (acous.)

mp

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

T 1 0 1 0 0 0 0 0 1 2 1 2 0 0 0 0

A 3 0 2 0 2 0 0 0 0 2 2 2 0 0 0 0

B 3 0 2 0 2 0 0 0 0 2 2 2 0 0 0 0

*Chord symbols reflect implied harmony.

Verse

2nd time, Gtr. 3 tacet

C G6/B Am G6/B C5 G5

Gtr. 1: w/ Riff A

C

G6/B

Am

G6/B

C5

G5

1. My name is Jo - nas,
We - peel,

Gtr. 2 (elec.)

Rhy. Fig. 1

p *ff*

w/ dist.
fdbk.

Pitch: E

**Vol. swell

A5 F5 C G6/B Am G6/B

Gtr. 1: w/ Riff A

A5

F5

C

G6/B

Am

G6/B

I'm car - ry - ing the wheel.
got a box full of your toys.

Thanks for all you've
Fresh out of

End Rhy. Fig. 1

pp *ff*

fdbk.

7 7 7 3 3 3 5

5 5 5 1 1 1 3

(5)
3

Pitch: E

C5 G5

Rhy. Fig. 2

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 2

1.

Interlude

Gtr. 1: w/ Riff A (2 times)

2. My name is

fdbk.

p

mf
w/ dist.

Pitch: F#

E

*Applies to fdbk. only.

2.

Chorus

F Fadd2 G Gadd2 F F5add#4 G Gsus4

work - ers are go - ing home, work - ers are go - ing home. The

Gtr. 2

f

5 5 5 5 5 5 7 7 7 7 7 7 8 8 8 8 8 8 10 10 10 10 10 10

2 2 2 2 2 2 4 4 4 4 4 4 5 5 5 5 5 5 7 7 7 7 7 7

Gtr. 3

f

6 6 6 8 8 8 8 8 8 10 10 10 10 10 10 12 12 12 12 12 12 13 13 13

3 3 3 5 5 5 5 5 5 7 7 7 7 7 7 9 9 9 9 9 9 10 10 10

Fmaj7 Fmaj13 G7 G13 Fmaj9 F G7 G6

work - ers are go - ing home, the work - ers are go - ing home.

12 12 12 12 12 12 13 13 13 13 13 13 15 15 15 17 17 17 19 19 19 19 19 19

9 9 9 9 9 9 10 10 10 10 10 10 12 12 12 14 14 14 16 16 16 16 16 16

13 13 13 15 15 15 15 15 15 17 17 17 17 17 17 18 18 18 18 18 18 17 17 17

10 10 10 12 12 12 12 12 12 14 14 14 14 14 14 15 15 15 15 15 15 14 14 14

Interlude

C5

Yeah!

Play 3 times

Gtrs. 2 & 3

5 5

* C5

A5

G5

C5

A5

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 4
(elec.)*mf*

w/ dist.

Gtr. 2
Riff B

f
let ring ----- | let ring ----- | let ring ----- |

5 5 5 5 5 5 5 5	8 7 8 7 8 7 8 7	8 9 8 9 10 9 10 9
5 5 5 5 7 5 7 5	9 9 9 9 9 9 9 7	10 10 10 9 10 10 10 9

Gtr. 3
Riff B1

9 9 9 9 9 9 9 9 9 9 9 9	10 10 10 10 10 10 10 10 10 10 10 10	12 12 12 12 12 12 14 14 14 14 14 14
7 7 7 7 7 7 7 7 7 7 7 7	8 8 8 8 8 8 8 8 8 8 8 8	10 10 10 10 10 10 12 12 12 12 12 12

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

G5

C5

A5

G5

let ring ----- | let ring ----- | let ring ----- |

12 12 12 12 12 12 12 12	8 8 8 8 8 10 8 10	10 10 12 12 12 10 12 12
12 12 12 12 12 12 12 12	9 9 9 9 9 9 9 9	12 12 12 12 12 12 12 12

16 16 16 16 16 16 16 16 16 16 16 16	13 13 13 13 13 13 13 13 13 13 13 13	15 15 15 15 15 15 15 15 15 15 15 15
14 14 14 14 14 14 14 14 14 14 14 14	10 10 10 10 10 10 10 10 10 10 10 10	12 12 12 12 12 12 12 12 12 12 12 12

C5

A5

G5

End Riff B

8va
let ring ----- | let ring ----- | (cont. in slashes)

12 13 12 13 12 13 12 13	15 15 15 15 17 15 19
12 12 12 12 14 13 14 13	14/16 16 16 16 16 16 16

End Riff B1

17 17 17 17 17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17 17 17 17 17
14 14 14 14 14 14 14 14 14 14 14 14	14 14 14 14 14 14 14 14 14 14 14 14

Chorus

E5 F5 G5

Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 2

Work - ers are go - ing home, _____ the

Riff C End Riff C

*Gtr. 4

mf

12	12	12	14	14	14	15	13	15	15	13	15
14	14	14	15	15	15	16	14	16	16	14	16

*Two gtrs. arr. for one.

Rhy. Fig. 4A End Rhy. Fig. 4A

Gtr. 3

9	9	9	9	9	10	10	10	10	10	12	12	12	12	12	12	12	12	12	12
9	9	9	9	9	10	10	10	10	10	12	12	12	12	12	12	12	12	12	12
7	7	7	7	7	8	8	8	8	8	10	10	10	10	10	10	10	10	10	10

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A (3 times)
Gtr. 4: w/ Riff C (3 times)

E5 F5 G5 E5 F5 G5 E5 F5 G5

work-ers are go - ing home. — The work-ers are go - ing home, _____ yeah, yeah, yeah.

8

Harmonica Solo

Gtrs. 2 & 3: w/ Riffs B & B1
Gtr. 4: w/ Rhy. Fig. 4 (4 times)

Outro

E5 F5 G5 E5 F5 G5

Gtrs. 2 & 3

(cont. in slashes)

2	2	2	2	3	3	3	5	5	5	5	5	5	5	2	2	2	2	3	3	3	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 1: w/ Riff A (2 times)

Gtrs. 2 & 3 tacet

Am G6/B C G6/B Am G6/B C

G5

Gtrs. 2 & 3

mp

rit.

My name is Jo - nas. —

Gtr. 1

rit.

3 0 2

Words and Music by Steven Harris

*Spoken: Woe to you, oh, Earth and Sea,
For the Devil sends the beast with wrath,
Because he knows the time is short...
Let him who hath understanding
Reckon the number of the beast,
For it is a human number.
Its number is six hundred and sixty six.*

- *Revelations Ch. 13 v. 8*

Fast Rock ♩ = 195

*D Dsus4 D5 D Dsus4

1. I left a -

Gtr. 1 (dist.)

mf
w/ flanger
P.M. -----| P.M. -| P.M. -| P.M. -----| P.M. -| P.M. -----|

T
A
B

5 5 5 4 5 5 7 7 7 7 5 5 5 5 7 7 5 5 5 5 5 4 5 5 5

*Chord symbols reflect overall harmony.

D5 D Dsus4 D5

lone. My mind was blank.

Rhy. Fig. 1

P.M. --| P.M. --| P.M. ----| P.M. --| P.M. -----| P.M. --| P.M. --| P.M. -

7/5 5 5 5 7/5 5 5 5 7/5 5 | 5 7/5 5 5 5 7/5 5 5 5 4 5 5 5 | 7/5 5 5 5 7/5 5 5 5 7/5 5 |

C Csus4 C5 C Csus4

I need - ed time to — think, to get the mem - 'ries

P.M. -| P.M. -| P.M. -----| P.M. -| P.M. -| P.M. -----| P.M. -| P.M. -----|

5 7 5 5 7 3 3 3 2 3 3 3 5 3 3 5 3 3 3 5 3 3 3 2 3 3 3

D5 D Dsus4 D5 Gtr. 1: w/ Rhy. Fig. 1

from my mind. — What did I see?

End Rhy. Fig. 1

P.M. ---| P.M. ---| P.M. -----| P.M. ---| P.M. -----|

7 7 7 7 7 5 5 5 7 5 5 5 5 5 5 5 4 5 5 5

D Dsus4 D5 C Csus4 C5 C Csus4 D Dsus4

Can I — be - lieve — that what I saw that — night

was real and not just fan - ta - sy? — 2. Just what I

Verse

Gtr. 1: W/ Rhy. Fig. 1 (1 5/8 times)

D5

D

Dsus4

D5

saw in my old dreams,

Rhy.Fig. 2

Gtr. 2 (dist.)

mf

P.M.

[illegible]

C

Csus4

C5

C

Csus4

P.M.

The musical score for 'P.M.' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 6/4. The piece is divided into three measures, each with a different time signature: 6/4, 4/4, and 6/4. The notation includes various note values (half notes, quarter notes, eighth notes) and rests. Below the staff, the title 'P.M.' is written. The score is presented in a clean, professional layout with a white background and black notation.

D5

D

Dsus4

Gtr. 2: w/ Rhy. Fig. 2 (1st 7 meas.)

D5

back at me? 'Cause in my dreams

End Rhy. Fig. 2

P.M.

Musical score for "The Way You Love Me" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a "P.M." (Palm Mute) instruction and a bass line with fret numbers. The guitar part consists of a series of chords and single notes, while the bass line provides a steady accompaniment. The score is divided into measures by bar lines, with some measures containing multiple bar lines to indicate a change in time signature or a specific musical structure.

D

Osus4

DS

C

Csus4

C5

it's al - ways there, the e - vil face that — twists —

C Csus4

D5

D

— my mind and brings me to de - spair. Yeah! —

Gr. 1

Rhy. Fig. 3

*Gtrs. 1 & 2

P.M. --| P.M. -----| P.M. --| P.M. --| P.M. ----| P.M. --|

*Composite arrangement

Interlude

D5

End Rhy. Fig. 3

(Gtr. 2, cont. in slashes)

D5

Rhy. Fig. 4

End Rhy. Fig. 4

Gr. 2

(cont. in notation)

Gr. 1

Verse

D5

3. Night was black, was no use hold - ing back 'cause I just
 4. Torch es blazed and sa - cred chants were praised as the
 can't go on, I must in - form the law. Can they

Gtrs. 1 & 2

P.M. - - P.M. P.M. - - P.M. let ring - - P.M. - - P.M. P.M. - -

C5

G

D5

had to see, was some - one watch - ing me?
 start to cry, hands held the sky.
 still be real or just some cra - zy dream? But

let ring - - P.M. - - P.M. - -

In the mist, dark fig - ures move and twist. Was all
 In the night, the fires are burn - ing bright. The rit - u - al
 I feel drawn to - wards the chant - ing hordes, seem to

let ring - - P.M. P.M. - - P.M. P.M. - - let ring - - P.M. - - P.M. P.M. - -

C5

G

D5

this for real or just some kind of hell?
 has be - gun. Sa - tan's work is done. Six,
 mes - mer - ize, can't a - void their eyes. }
 (Gtr. 1, cont. in slashes)

let ring - - P.M. - - P.M. P.M. - -

Chorus

Gtr. 1

G/B C5 D5

six, six, the num - ber of the beast.

Gtr. 2

P.M. ----- P.M. ---

To Coda

C5 G/B C5

(3rd time, cont. in notation)

1. Hell and fire were spawned
2. Sac - ri - fice is go -
3. Six, six, six, the one

P.M. -----

1. 2.

D5 D5 open

(cont. in notation)

to be re - leased. - ing on to - night.

Gtrs. 1 & 2

P.M. - P.M. P.M. -

1., 2., 3.

Interlude

D5^{open} E5 D5^{open} E5 F5 E5 F5 G5 F5 G5 F5 G5 F5

*Voc. tacet on repeats.

4.

Guitar Solo

G5 F5 G5 F5 Bb5 F5¹

Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

C/E F5 C/E F5 C/E Bb5

End Rhy. Fig. 5

Guitar Solo

Rhy. Fig. 6

Gtrs. 1 & 2

Gtr. 4 (dist.)

f

P.M. -4

F5^I G5^{III} Bb5 C5 D5

End Rhy. Fig. 6

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

F5 G5 Bb5

C5 D5 F5 G5

Bb5 C5 D5 F5

8va

G5 Bb5 C5 D5

8va

loco

Interlude

Gr. 2: w/ Rhy. Fig. 6 (1 3/4 times)

Gr. 4 tacet

F5

G5

Bb5

C5

D5

Gr. 4

Gr. 1

Gr. 1 divisi

(15) 7 7 7 7 7 7 7 10 5 5 5 5 5 5 5 8	10 10 10 10 10 10 12 8 8 8 8 8 8 10	12 12 12 12 12 12 3 10 10 10 10 10 10 1	5 5 7 3 3 5
---	--	--	----------------

D.S. al Coda

F5

G5

Bb5

C5

5. This

7 7 7 7 7 7 7 10 5 5 5 5 5 5 5 8	10 10 10 10 10 10 12 8 8 8 8 8 8 10	12 12 12 12 12 12 3 10 10 10 10 10 10 1	5 5 7 3 3 5
-------------------------------------	--	--	----------------

Coda

D

Dsus4

D5

D

Dsus4

— for you and me. —

6. I'm com-ing

Gr. 1

P.M. -----| P.M. --| P.M. --| P.M. ---| P.M. --| P.M. -----|

Gr. 2

mf

P.M. -----| P.M. -----|

(5) 5 5 5 4 5 5	7 7 7 7 7 7 7 5 5 5 5 5 5 5	7 7 7 7 7 7 7 5 5 5 5 5 5 5
--------------------	--------------------------------	--------------------------------

Words and Music by James Hetfield and Lars Ulrich

Intro

Bm Rhy. Fig. 1 (Gtr. I) Gmaj7(no3rd) Bm

let ring throughout
mp

Gmaj7(no3rd) Bm D/A Gmaj7(no3rd) N.C. (end Rhy. Fig. 1)

4 0 0 (0) 4 2 0 0 4 0 0 4 0 0 2 0 2

w/ Rhy. Fig. 1
Gtr. II ^{Bm}

Gmaj7(no3rd) Bm Gmaj7(no3rd)

* w/ Rhy. Fill 1

H

Full

P

3 2 4 3 2 2 3 3 2 4

11 9 9 7 7 6 0 2 6 4 0 2

12

H

* Substitute Rhy. Fill 1 for bars 4 - 6

Resume Rhy. Fig. 1

D/A

Gmaj7(no3rd)

N.C.

sl.

sl.

H

P

sl.

sl.

H

P

sl.

2 3

2

2 3 2

2

Bm

Gmaj7(no3rd)

* Substitute as before.

w/Rhy. Fill 2

D/A

Gmaj7(no3rd)

N.C.

Bm D/A *sl.* *sl.* Gmaj7(no3rd) N.C.

The first system of the musical score for 'The Sound of Silence' by Simon and Garfunkel. It features a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fingerings (7, 8, 10, 7, 8, 7, 9, 7) and a double bar line. Above the staff, there are chord markings: Bm, D/A, Gmaj7(no3rd), and N.C. (Natural Chord). There are also slurs and accents (sl.) over some notes in the melodic line.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, with two parts: an electric guitar (Elec. gtr.) and an acoustic guitar (Acous. gtr.). The score is written in 3/4 time, with a key signature of one sharp (F#). The electric guitar part is marked with a "Bm" (Baritone Major) and "Gmaj7" (G Major 7) chord, and the acoustic guitar part is marked with a "Bm" and "Gmaj7" chord. The tempo is marked "let ring throughout". The score is divided into two systems, each with a treble clef staff and a bass clef staff. The electric guitar part is written in the treble clef, and the acoustic guitar part is written in the bass clef. The electric guitar part features a melodic line with eighth and sixteenth notes, while the acoustic guitar part provides a harmonic accompaniment with a steady eighth-note pattern. The score concludes with a double bar line and a repeat sign.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a vocal line and a piano accompaniment line. The vocal line is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. The piano accompaniment is on a single staff with a bass clef, featuring a simple harmonic pattern of eighth and quarter notes. The system ends with a double bar line.

Bm D/A Gmaj7

(Elec. & acous. gtrs.) (Em) (F#m) G5 A5 w/Riff A1 (see page 6) (D) Riff A

(G) (F) 1. (Em) 2. (Em) (end Riff A) N.C.

H P H P H P H P

3 3 3 3

sl.

1st, 2nd Verses

Bm Gmaj7(no3rd) Bm Gmaj7(no3rd)

1. I can't re-mem-ber an - y - thing, — can't tell if this is true or — dream.
2. Back in the womb it's much too real, — in pumps life that I must — feel,

Rhy. Fig. 2 (Elec. gtr.) (mp) sl.

Rhy. Fig. 2A (Acous. gtr.) (mp) H

H

Bm D/A Gmaj7(no3rd) N.C.

Deep down in - side I feel to scream, — this ter - ri - ble si - lence stops — me.
 but can't look for - ward to re - veal, — look to the time when I'll — live.

(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A

Bm Gmaj7(no3rd) Bm Gmaj7(no3rd)

Now that the war is through with me, — I'm wak - ing up, I can - not — see
 Fed through the tube that sticks in me, — just like a war - time nov - el - ty;

Bm D/A Gmaj7(no3rd) N.C.

that there's not much left to me. — Noth - ing is real but pain — now!}
 tied to ma - chines that make me be. — Cut this life off from — me! }

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 N.C.

Hold my breath as I wish for death. — Oh please God, wake

mf

1st time w/ Riffs A & A1
 2nd time w/ 1st half of Riffs A & A1 (4 times)

(D) (G) (F) 1 (Em)

me! _____

(D) (G) (F) (Em) N.C.

2. (Em) (D) (G) (F)

P H P sl.

P H P sl.

Riff A1
 (Two acous. gtrs.)

let ring

1.

2.

H P sl. H P sl. H P sl. H P sl.

(Em) (D) (G) (F)

8va- P P P P P P

8 17 14 15 17 17 15 14 15 14 15 15 19 15 17 19 17 15 19 17 15 15 17 19 15

Em 8va- 7 (D) sl. (G) sl. (F) 8va- *TP P TPP TPP TPP TPP TPP TPP

sl. sl. sl. TPP TPP TPP TPP TPP TPP TPP

(15) 8 8 8 7 7 13 13 13 13 12 20 17 13 20 17 13 20 17 13 20 17 13 20 17 13

*Tap using edge of pick.

(Em) G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 B5 C#5

Now the world is gone, I'm just one. Oh God, help me.

8va- * (T) H P * (T) H P loco f

* (T) P H P * (T) P H P (20) 12 13 12 (20) 12 13 12

0 2 4 2 0 4 4 2 4 6 4 2 4 6 0 2 4 2 0 2 4

*Silent taps.

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 B5 C#5 G5 A5 B5 A5 G5 F#5 B5

Hold my breath as I wish for death. Oh please God, help me!

f f

0 2 4 2 0 4 4 2 4 6 4 2 4 6 0 2 4 2 0 2 4 0 2 4 2 0 4 4

w/Riff B

Am
(Two gtrs.)

sl. (G) (B) (C) *Play 4 times*

sl. P P

* *Downstemmed notes indicated to right of slash in TAB.*

sl. P P

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

C/E D B5 C5 C/E

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

sl. sl. sl. sl. sl.

E5 E5 F5

ff P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

Play 5 times

Riff B

Play 4 times

P.M.-----|

E5 F5

Dark - ness im - pris - on - ing me, all that I see, ab - so - lute hor - ror!
Land - mine has tak - en my sight, tak - en my speech, tak - en my hear - ing,

E5 F5

I can - not live! I can - not die! Trapped in my - self, bod - y, my hold - ing
tak - en my arms, tak - en my legs, tak - en my soul, left me with life in

1.
N.C.

cell!

G5

 δv

Ab5

The 'Fingerings' section consists of two staves of music. The first staff is in treble clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure has a half note on B-flat, a quarter note on C, and a half note on D. The second measure has a half note on E, a quarter note on F, and a half note on G. The second staff is in bass clef and contains two measures of music. The first measure has a half note on F, a quarter note on E, and a half note on D. The second measure has a half note on C, a quarter note on B, and a half note on A. Fingerings are indicated by numbers 1, 2, 3, and 4. Articulations include 'Full', 'P' (piano), 'H' (harmonic), and 'sl.' (slide).

Rhy. Fig. 6

G5

Ab5

F5

P.M.

P.M.

P.M.

P.M.

Rhy. Fig. 7

G5

F5

P.M. - - 4

P.M. - - 4

P.M. - - - - - 4

3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains several measures with notes and accidentals. Above the staff, there are time signature markings: $1/4$ and $1/2$. Below the staff, there are fret numbers: 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15. There are also markings for "P.M." and "P".

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains several measures with notes and accidentals. Above the staff, there are time signature markings: $1/4$ and $1/2$. Below the staff, there are fret numbers: 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15. There are also markings for "G5", "F5", "8va", and "Full".

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains several measures with notes and accidentals. Above the staff, there are time signature markings: $1/4$ and $1/2$. Below the staff, there are fret numbers: 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15. There are also markings for "8va", "Full", "N.C.", "loco", and "P.M.".

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains several measures with notes and accidentals. Above the staff, there are time signature markings: $1/4$ and $1/2$. Below the staff, there are fret numbers: 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15. There are also markings for "E5", "F5", "N.C.", "P.M.", and "Play 4 times".

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains several measures with notes and accidentals. Above the staff, there are time signature markings: $1/4$ and $1/2$. Below the staff, there are fret numbers: 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15. There are also markings for "w/Rhy. Fig. 3 (9 times)", "E5", "(Two gtrs.)", "F5", and "P.M.".

1.3. 2. 4.

E5 3 F5 3 F5 3 F5

E5 3 F5 E5 3

Play 3 times

F5 E5 F5

G5 E5

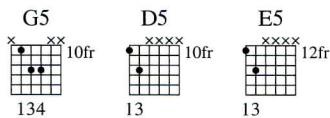
1.2.3. 4.

F5 G5 E5

F5 E5 3 3 3 3

Paranoid

Words and Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler



Intro

Fast Rock ♩ = 164

Gtr. I (dist.)

E5 N.C.

*Gtrs.
1 & 2

E5 N.C.

f

TAB

12 14 12 14 12 14 12 14 12 14 14

12 14 12 14 12 14 12 14 12 14 12 14

*Gtr. 2 (dist.). played *f*. Composite arrangement

§ Verse

E5

E5 D5 G5 D5 E5 Em7

1. Fin - ished with _ my wom - an 'cause _ she could - n't help _ me with my mind.
4. Make a joke _ and I _ will sigh _ and you _ will laugh _ and I will cry.

Rhy. Fig. 1

The musical score for 'P.M.' is written for guitar. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth-note chords, primarily triads, moving in a descending sequence. The first measure contains a whole rest, followed by a series of eighth-note chords. The piece concludes with a final chord and a double bar line. Below the staff, the fret positions for each note are indicated by numbers 12 and 14.

E5 D5 G5 D5 E5

Peo - ple think _ I'm in - sane be - cause I ____ am frown - ing all the time.
Hap - pi - ness _ I can - not feel ____ and love ____ to me ____ is so un - real.

End Rhy. Fig. 1

[illegible]

Interlude

3rd time, Gtr. 2: w/ Rhy. Fill 1

E5

C5

D5

E5

[illegible]

Verse

1st time, Gtrs. 1 & 2: w/ Rhy. Fig. 1

2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 4 meas., 2 times)

E5

D5

G5

D5

E5

Em7

2. All day long — I think — of things — but noth - ing seems — to sat - is - fy.
5. And so as — you hear — these words — tell - ing you now — of — my state.

To Coda 

E5

D5

G5

D5

E5

Think I'll lose my mind if I don't find some thing to pac - i - fy.
I tell you to en - joy life, I wish I could but it's too late.

Bridge

E

D

Can you help — me? Thought — you — were — my friend.

Gtrs. 1 & 2

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written on a five-line staff. Below the staff, there are four measures of a bass line, each containing a single note: 13, 14, 14, and 12. The second system continues the vocal melody, which includes a fermata over the final note. Below the staff, there are four measures of a bass line, each containing a single note: 16, 14, 11, and 10. The notes 16 and 14 are grouped together with a circle and a diagonal line through them.

Rhy. Fill 1

Gtr. 2

[illegible]

E5

D5

G5 D5 E5 Em7 E5

8va

loco

D5 G5 D5 E5 Em7 E5

8va

loco

Interlude

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 4 meas., 2 times)
Gtr. 3 tacet

D5 G5 D5 E5 Em7

8

Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 7 meas.)

*G5 D5 E5

Gtr. 2

Gtr. 1

7

1/4

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Pride And Joy

Written by Stevie Ray Vaughan

Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = Bb ⑤ = Ab

③ = G \flat ⑥ = E \flat

Intro

Medium Shuffle ♩ = 122 (♩♩ = ♩ ♩)

N.C.(E)

N.C.(E)

f

hold bends
1/4 1/4 1/4

3

TAB

3/5 5 5 5 5 5 7 8 7 8 7 8 7 8 7 8 3/5 5 5 5 5 5 5 5

(band enters)

* E

* Chord symbols represent overall harmony.

sim.

A7

[illegible]

E

B7

A7

E

Verse

1. Well, you've heard a - bout lov - in' giv-in' sight _ to the blind. _

* Mute w/ palm of pick hand.

My ba - by's lov - in' 'cause the sun ___ to shine. An' she's my sweet ___ lit - tle thang, ___

[illegible]

B7

3

A7

3

E

sweet lit - tle ba - by, I'm her lit - tle lov - er boy. let ring rake

Verse

2. Yeah, I love my ba - by, my heart and ___ soul. ___

B7 E

mf

(2) 0 1 2

Love like ours — ah, won't nev - er grow — old. — She('s) my sweet — lit - tle thang, —

Verse

B7 E N.C. E N.C.

3. Yeah, I love my la - dy to be long and — lean. —

f

full

full

E N.C. E A7

You mess with her, you'll see a man get - tin' mean. — She('s) my sweet — lit - tle thang, —

mf

she('s) my pride and joy. — She('s) my

f

let ring -----

1/4 1/2 1/2 1/4

B7 A7 E

sweet _ lit - tle ba - by, I'm _ her _ lit - tle lov - er boy. _

Guitar Solo

B7 E

ff

A7

E

B7 A7 E

C9 B9 E

A7

E

let ring -- 1/2

B7 A7 E

Verse

E N.C. E N.C.

4. Well, I love my baby like the finest wine. _

P.M.

full

E N.C. Asus4 A7

Stick with her — un - til the end of time. — An' she('s) my sweet — lit - tle thang, —

mp *f*

E

she('s) my pride and joy. — She('s) my

mf

1/4 1/4

B7 A7 E

sweet lit - tle ba - by, I'm — her — lit - tle lov - er boy. —

f

1/2 1/4

Verse E

5. Yeah, I love my ba - by, my heart and — soul. —

mf

E7

~~(2)~~

E

8va -

B7

B9

On cue

Words and Music by Jeff Hanneman and Kerry King

Words and Music by Jeff Hanneman and Kerry King

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Free Time

Fast Rock ♩ = 178

Gtrs. 1 & 2
(dist.)

N.C.

(Sound Effects)

Riff A

End Riff A

Gtr. 2

Gtr. 1: w/ Riff A (2 times)

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The melody begins with a repeat sign and a key signature change to one sharp. The accompaniment is a simple harmonic pattern. The second system continues the melody and accompaniment. The melody ends with a repeat sign and a key signature change to one sharp. The accompaniment continues with the same harmonic pattern. The score is labeled "P.M." and "The Rose Tree".

Gtrs. 1 & 2

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth notes, with a repeat sign at the beginning. The bottom staff is a bass clef with a common time signature (C). It contains a bass line of eighth notes, with a repeat sign at the beginning. The lyrics "The Rose Tree" are written below the top staff, and "The Rose Tree" is written below the bottom staff. The score is for a piano and voice arrangement.

Faster ♩ = 214

Play 4 times

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The top system has a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The bottom system has a bass clef and a key signature of one sharp (F#). The bass line is written on a single staff. The score is divided into two measures by a double bar line. The first measure contains the melody and the bass line. The second measure contains the melody and the bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is labeled "P.M." at the beginning of each measure.

Double-Time Feel

Bb5

P.M. -----

5 3 2 0 6 5 3 0 5 3 2 0 6 5 3 0

N.C. G5 Bb5 *Play 3 times*

P.M. -----

5 3 2 0 6 5 3 0 5 3 2 0 6 5 3 0 5 8 6

Verse

E5 C5 E5 Eb5 E5 B5 D5

1. Trapped in pur - ga - to - ry, a

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. -----

0 0 0 0 0 10 14 13 0 0 0 0 0 9 9 12 10

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (7 times)

E5 C5 E5 Eb5 E5 B5 D5 E5 C5 E5 Eb5

life - less ob - ject a - live. A - wait - ing re - pris - al,

E5 B5 D5 E5 C5 E5 Eb5 E5 B5 D5

death will be their ac - quit - ance.

E5 C5 E5 Eb5 E5 B5 D5 E5 C5 E5 Eb5

Sky is turn - ing red. Re - turn to pow - er draws

E5 B5 D5 E5 C5 E5 Eb5 E5 B5 D5

near. Fall in - to me, the sky's crim - son tears. A -

P.M. -----

0 0 0 0 0 10 14 13 0 0 0 0 0 9 9 12 10

Outro
Faster ♩ = 247
Double-time Feel

Gtrs. 3 & 4 (dist.): w/ misc. bar effects

Play 4 times

P.M. throughout

Play 9 times

Gtrs. 1, 2, 3 & 4 tacet
(Sound Effects)

139

Rock And Roll All Nite

Words and Music by Paul Stanley and Gene Simmons

Tune Down 1/2 Step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Anthem Rock ♩ = 138

Chords: Dsus4 D Dsus4 D A E

Gtr. 1 (drums) 2

Gtr. 2 2

let ring - - -

let ring - - -

Chords: Esus2 E6 E5 A E Esus2 E6 A

let ring - - -

let ring - - -

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Verse

E Esus2 E6 A E Esus2 E6 D

1. You show us ev-ery - thing you've got. — You keep on danc-ing and the room gets hot.
2. You keep on say-in' you'll be mine for a - while. — You're look-ing fan - cy and I like your style.

let ring - - - - -

let ring - - - - -

let ring - - - - -

let ring - - - - - let ring -

Dsus2 D6 E Esus2 E6 Dsus4 D Dsus4 D A

- You drive us wild; — we'll drive you cra - zy. —
And you drive us wild; — we'll drive you cra - zy. —

let ring - - - - -

E Esus2 E6 A E Esus2 E6 D

And you say you wan-na go for a spin. — The par-ty's just be-gun; we'll let you in.
 And you show us ev-ery-thing you've got. — Oh ba-by, ba-by, that's quite a-lot.

let ring — — — — —

let ring — — — — —

let ring — — — — —

let ring — — — — —

Dsus2 D6 E Esus2 E6 Dsus4 D Dsus4 D E F

You drive us wild; — we'll drive you cra-zy.
 And you drive us wild; — we'll drive you cra-zy. }

let ring — — — — —

Pre-Chorus

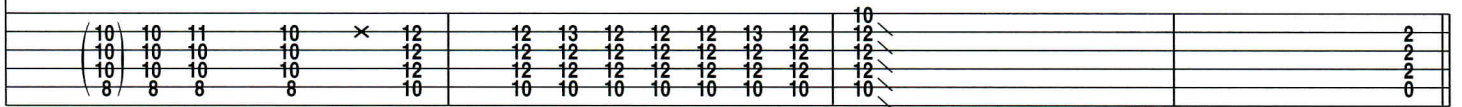
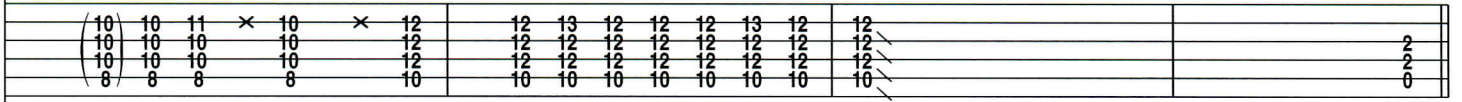
Fsus4 F G Gsus4 G Gsus4 G A

You keep on shout - in', you — keep on shout - in'.

1. Come on.

2. I can't hear ya. }

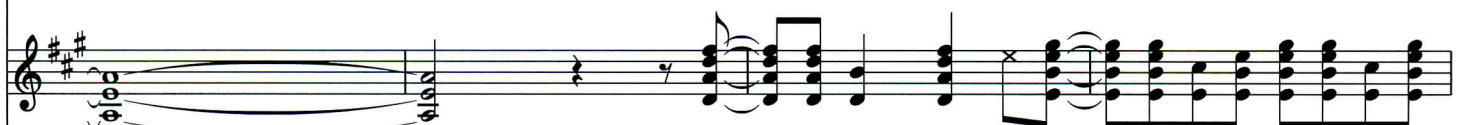
I —



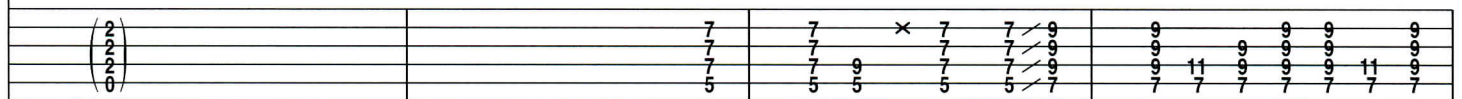
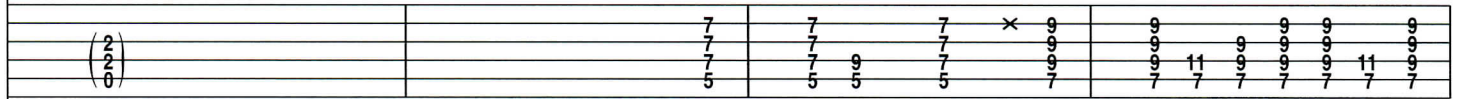
Chorus

D D6 D E E6 E E6 E

wan-na rock and roll — all night, — and par - ty ev - ery day.



P.M. - - - - -



A D D6 D E E6 E E6 E

I wan-na rock and roll ___ all night _____ and par-ty ev - ery day.

P.M. - - - - -

The guitar part consists of a melody in treble clef with a key signature of two sharps (F# and C#). The bass part is in bass clef. The score includes a vocal line with lyrics and a guitar solo section marked 'P.M.'.

A N.C.

I wan-na rock and roll ___ all night _____ and par-ty ev - ery day.

The guitar part consists of a melody in treble clef with a key signature of two sharps (F# and C#). The bass part is in bass clef. The score includes a vocal line with lyrics and a guitar solo section marked 'N.C.'.

I wan-na rock and roll — all night — and par-ty ev - ery day.

Guitar solo

Chords: Dsus4, D, Dsus4, D, A, A6, A5, A6, E

Full notation and guitar tablature for the first system of the guitar solo.

Chords: E6, E5, E6, A, A6, A5, E, E6, E5, E6, D

Full notation and guitar tablature for the second system of the guitar solo.

Chords: D6, D5, D6, E, E6, E5, E6, E, Dsus4, D, Dsus4, DDsus4, A

Full notation and guitar tablature for the third system of the guitar solo.

8va ----- A6 A5 A6 E E6 E5 E6 A A6 A5 E E6 E5 E6 D

full full full full full full

19 17 19 17 19 17 19 17 20 17 19 20 17 19 17 20 17 19 17 20

P.M. P.M. P.M. P.M. P.M.

(2) 2 9 2 2 2 9 7 7 7 7 7 0 2 2 2 9 7 7 7 7 7 5 7 7 7 5

[illegible][illegible]

(both gtrs. tacet 2nd time)

A

N.C.

I wan-na rock and roll all night and par-ty ev-ery day.

Outro

Dsus4

D

Dsus4

D

(E) F

Fsus4

F

G

Gsus4

G

Gsus4

G

G

G

G

G

G

G

G

G

G

G

G

G

G

P.M. - - - - -

N.C.

A

1/2 full 3 1/4 1/4

Rock You Like A Hurricane

Words and Music by Herman Rarebell, Klaus Meine and Rudolf Schenker

Intro

Moderately ♩ = 123

Intro

Chords: E5, G5, A5, C5, D5

End Rhy. Fig. 1

Gtr. 1 (dist.)

Rhy. Fig. 1

f



Gtr. 1: w/ Rhy. Fig. 1 (5 times)

E5

G5

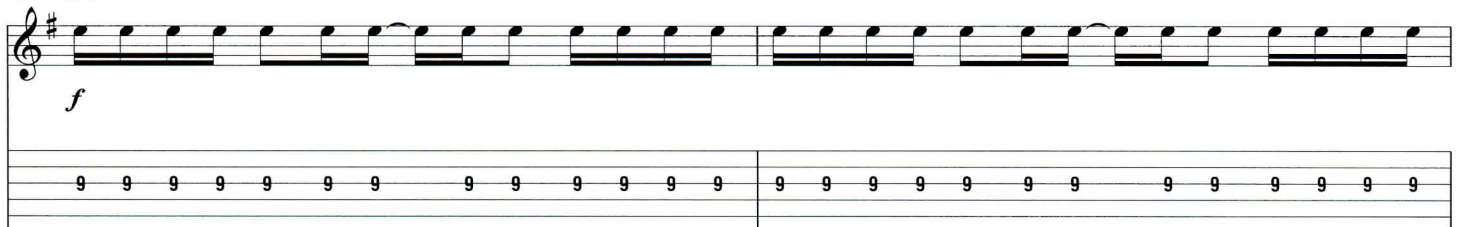
A5

C5

D5

Gtr. 2 (dist.)

f



E5

G5

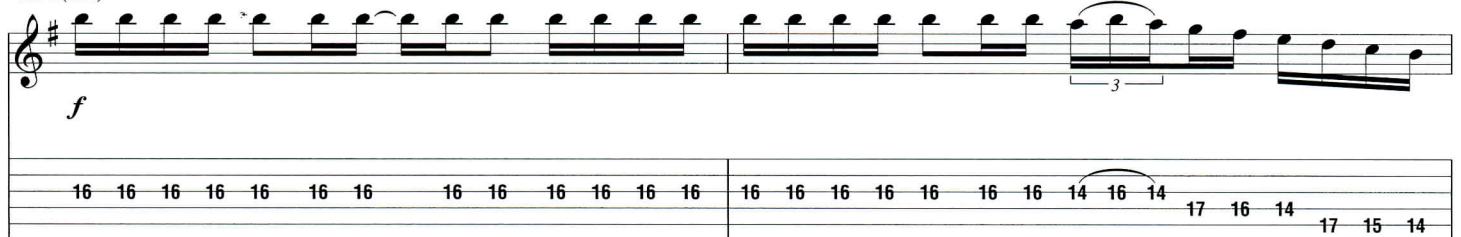
A5

C5

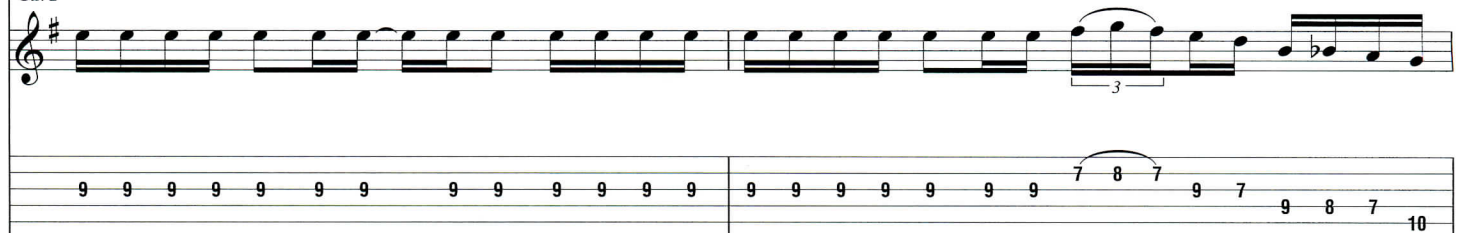
D5

Gtr. 3 (dist.)

f



Gtr. 2



C5 E5 C5 D5

night was shak - ing and pret - ty loud. _____ My

Gtr. 2

8va ----- 7

Harm. ----- 4

let ring ----- 4

7 7 5

Pitch: B

Gtr. 1

End Rhy. Fig. 2

P.M. ----- 4

5 5 5 9 9 9 9 9 5 5 5 7 7 7 7 7

3 3 3 7 7 7 7 7 3 3 3 5 5 5 5 5

Gtr. 1: w/ Rhy. Fig. 2 (2 3/4 times)

C5 E5 C5 E5 D5

cat is purr - ing, it scratch - es my skin. _____ So,

Gtr. 2

loco

w/ bar

0

Gtr. 2 tacet

C5 E5 C5 D5 C5 E5

what is wrong _____ with an - oth - er sin? _____ The bitch is hun - gry, she

*w/ dist., played *mf*

C5 E5 D5 C5 E5 C5 D5

needs to tell, _____ so give her inch - es and feed her well. _____ More

C5 E5 C5 E5 D5 C5 E5

days to come, _____ new plac - es to go. _____ I've got to leave, _____ it's

C5 D5

time for a show. _____

Gtr. 4 Rhy. Fill 2A End Rhy. Fill 2A

P.M. ----- P.S.

Gtr. 1 Rhy. Fill 2 End Rhy. Fill 2

P.M. -----

Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (3 times)

E5 G5 A5 C5 D5 E5 G5

Here I am, rock you like a hur - ri - cane.

*w/ echo set for quarter-note regeneration w/ multiple repeats.

A5 C5 D5 E5 G5 A5 C5 D5 E5 G5

Here I am, rock you like a hur - ri - cane. _____

**As before

Verse

1st time, Gtrs. 1 & 4: w/ Rhy. Fig. 2 (3 3/4 times)
2nd time, Gtrs. 1 & 2 tacet

A5 C5 D5 C5 E5

2. My bod - y is burn - ing, it
ear - ly morn - ing, the

C5 E5 D5 C5 E5 C5 D5

starts to shout. _____ De - sire's com - ing, it breaks out loud. _____ Lust
sun comes out. _____ Last night was shak - ing and pret - ty loud. _____ My

C5 E5 C5 E5 D5 C5 E5

is in cag - es, 'til storm breaks loose. _____ Just have to make it with
cat is purr - ing; it scratched my skin. _____ So, what is wrong with an -

2nd time, Gtr. 3: w/ Rhy. Fill 4

C5 D5

2nd time, Gtrs. 1 & 4: w/ Rhy. Fig. 2 (1 3/4 times)

C5 E5 D5 C5 E5

some-one I choose. _ } The night is call - ing, I have to go. _ The wolf is hun - gry, he
oth - er sin? _ }

Gtr. 3

Gtr. 5 (dist.)
divisi

mf

C5 D5 C5 E5 C5 E5 D5 C5 E5

runs the show. _ He's lick-in' his lips, _ he's read - y to win. _ On the hunt to - night _ for

To Coda

Gtrs. 1 & 4: w/ Rhy. Fills 2 & 2A

C5 D5

love at first sting. _

Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (6 times)
Gtrs. 3 & 5 tacet

E5 G5

Here I am,

Gtr. 2

Rhy. Fill 3

Gtr. 3

Gtr. 5

Gtrs. 3 & 5

End Rhy. Fill 3

Rhy. Fill 4

Gtr. 3

*w/ echo, as before.

Gtr. 2 tacet
A5

C5

D5

E5

G5

A5

C5

D5



rock — you like a hur - ri - cane.

Are you read - y, ba - by? —

E5

G5

A5

C5

D5

E5

G5

A5

C5

D5



Here I am,

rock — you like a hur - ri - cane. —

*As before

E5

G5

A5

C5

D5

E5

G5

A5

C5

D5



Here I am,

rock — you like a hur - ri - cane.

Come on, come on, come on, come on. —

Riff A

Gtr. 2



End Riff A

12 15

12 15

(12) 15

12 15

12 15

(12) 15

**As before

Gtr. 2: w/ Riff A

E5

G5

A5

C5

D5

E5

G5

A5

C5

D5

E5



Here I am,

rock — you like a hur - ri - cane. —

Gtrs. 1 & 4



9 9 9

9 9 9

9 9 9

5 5 5

5 5 5

7 7 7

7 7 7

5 5 5

7 7 7

9 9 9

9 9 9

9 9 9

5 5 5

5 5 5

7 7 7

7 7 7

5 5 5

7 7 7

***As before

D5



Rock — you like a hur - ri - cane.

8va

†Gtrs. 2 & 3



12 15

17 17

(17)

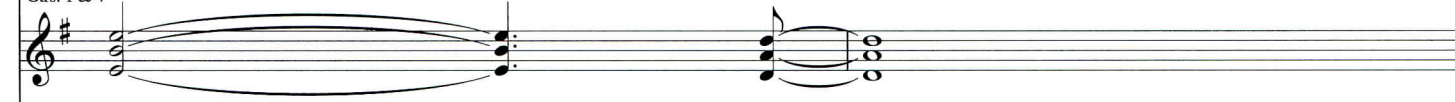
0

14

(14)

†Composite arrangement

Gtrs. 1 & 4



7 7 7

7 7 7

7 7 7

5 5 5

5 5 5

7 7 7

7 7 7

5 5 5

7 7 7

9 9 9

9 9 9

9 9 9

5 5 5

5 5 5

7 7 7

7 7 7

5 5 5

7 7 7

D5

E5

**w/ delay
slight P.L

**Set for quarter-note regeneration
w/ 1 repeat.

slight P.M. - - - - -

semi-harm. - - - - -

Pitch: D#

8va .

E5

155

E5 G5 A5 C5 D5 E5

3. It's

Gtr. 2

semi-harm.-----1 grad. bend 1/2

Gtr. 1

⊕ Coda

Gtrs. 1 & 4: w/ Rhy. Fills 2 & 2A
Gtrs. 3 & 5: w/ Rhy. Fill 3

C5 D5

love at first sting.

Outro-Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (7 times)
Gtr. 2: w/ Riff A (1 1/2 times)

E5 G5 A5 C5 D5 E5 G5

Here I am, rock you like a hur - ri - cane.

*w/ echo, as before.

A5 C5 D5 E5 G5 A5 C5 D5

Are you read - y, ba - by? Here I am, rock you like a

**As before

E5 G5 A5 C5 D5

hur - ri - cane.

Gtr. 2

semi-harm.-----1 P.H.

12 15 12 15 (12 15)

5 5 8 8 7 7 9

***As before

Pitch: B

Words and Music by Michael Diamond, Adam Yauch and Adam Horovitz

Intro
Moderately slow ♩ = 84

Gtr. 1 (dist.)

*Gtr. 2

*Bass arr. for gtr.

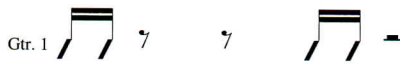
****Ab5**

Rhy. Fig. 1

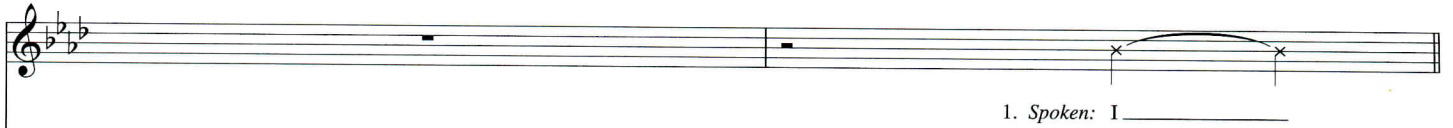
Gtr. 3 (dist.) **Riff A1**

Gtr. 2 **Riff A**

**See top of page for chord diagram pertaining to rhythm slashes.

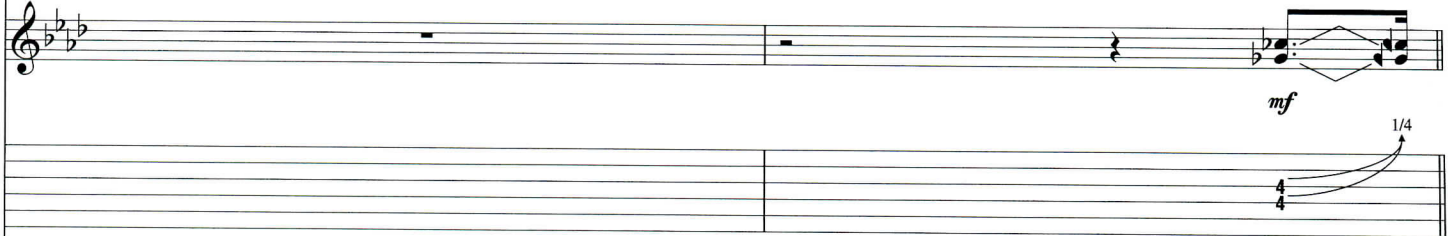


(cont. in notation)



Fill 1
Gtr. 4 (dist.)

End Fill 1



Gtr. 2
Riff B

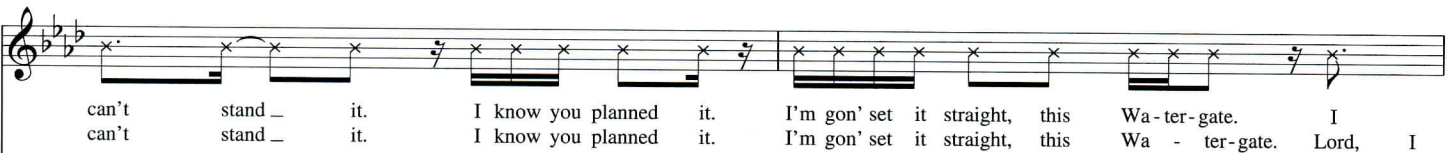
End Riff B



Verse

Gtrs. 2 & 3: w/ Riffs A & A1 (4 times)
1st time, Gtr. 4: w/ Fill 1 (4 times)

Ab5

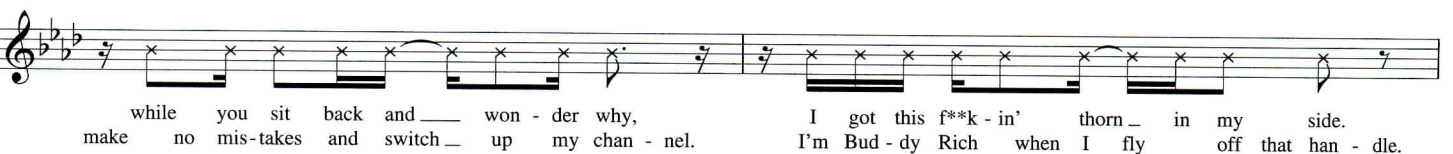



Gtr. 1
Rhy. Fig. 2

End Rhy. Fig. 2



Gtr. 1: w/ Rhy. Fig. 2 (3 times)





Oh, my God, it's a mi - rage. I'm tell - in' y'all it's sab - o - tage. —
 What could it be? It's a mi - rage. — You're schem - in' on a thing that's sab - o - tage. —

Turntable Solo

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: w/ Riff A

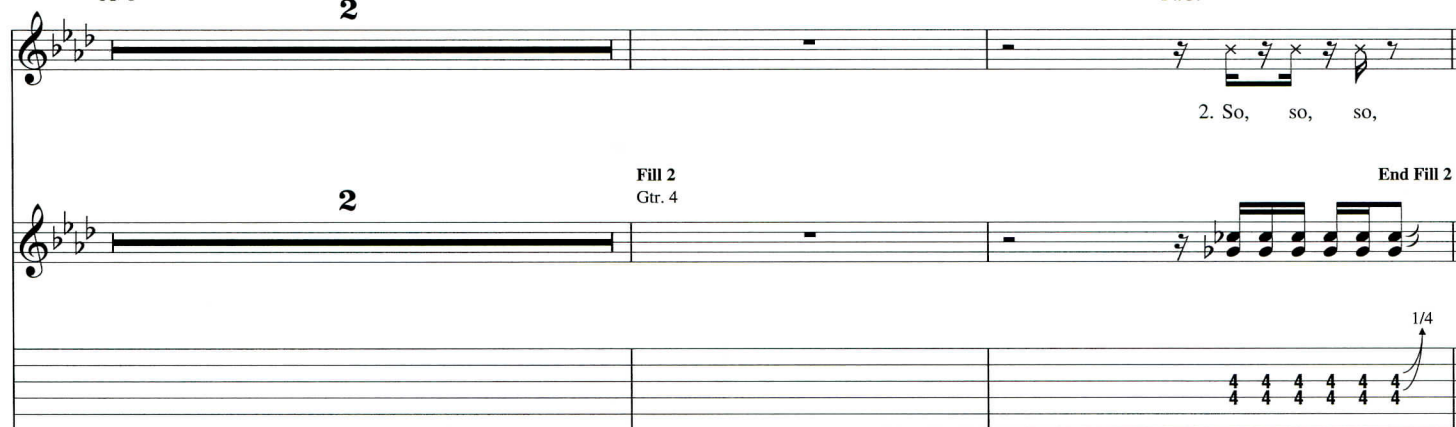
Gtr. 3: w/ Riff A1 (2 times)

Gtr. 2: w/ Riff B

Ab5

2

N.C.



2. So, so, so,

Fill 2
Gtr. 4

End Fill 2

4 4 4 4 4 4 4 4 1/4

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)

Gtr. 4 tacet

Ab5

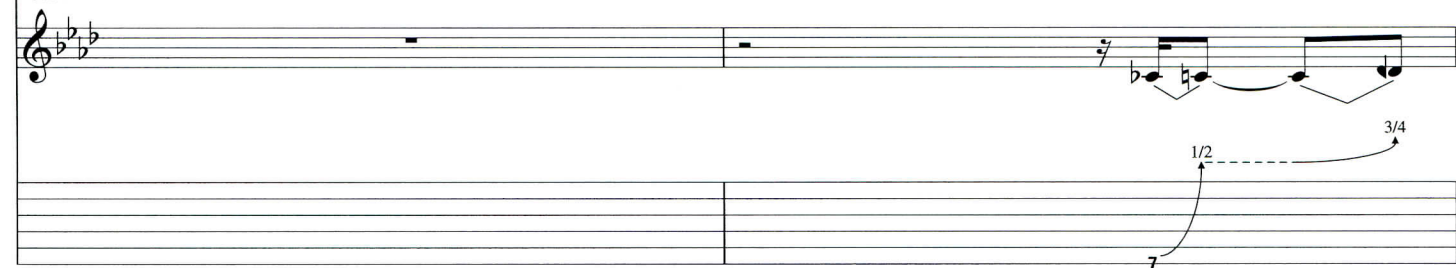


so lis - ten up 'cause you can't say noth - in'. You shut me down with a push of your but - ton. But you,



I'm out and I'm gone. I'll tell you now, I keep it on and on.

Gtr. 4



1/2 3/4

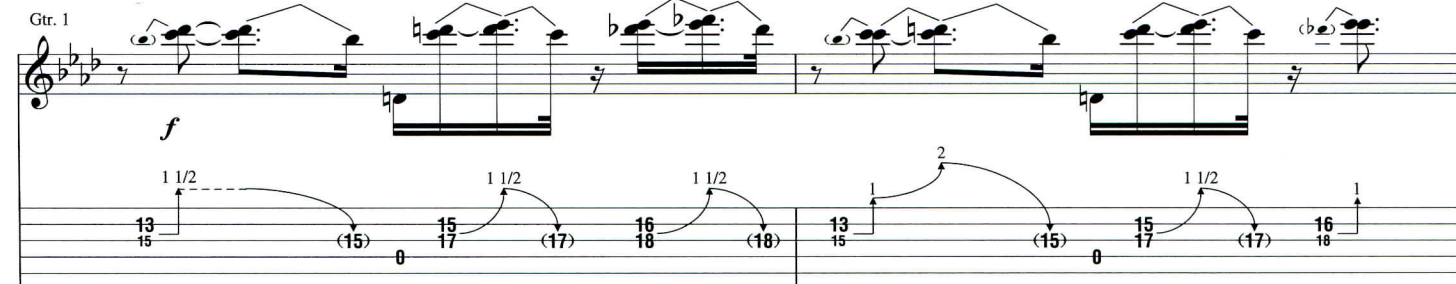
7

Guitar Solo

Gtr. 4 tacet

N.C.

Gtr. 1



f

1 1/2 1 1/2 1 1/2 2 1 1/2 1

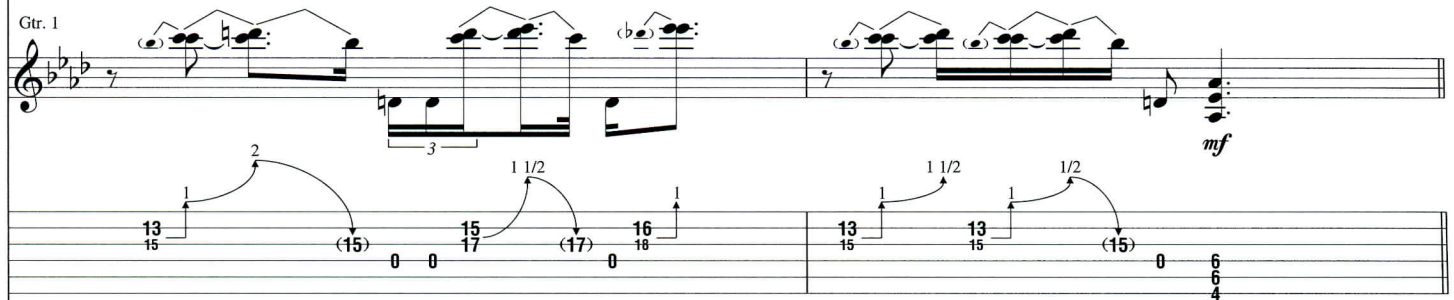
13 15 (15) 0 15 17 (17) 16 18 (18) 13 15 (15) 0 15 17 (17) 16 18

Ab5

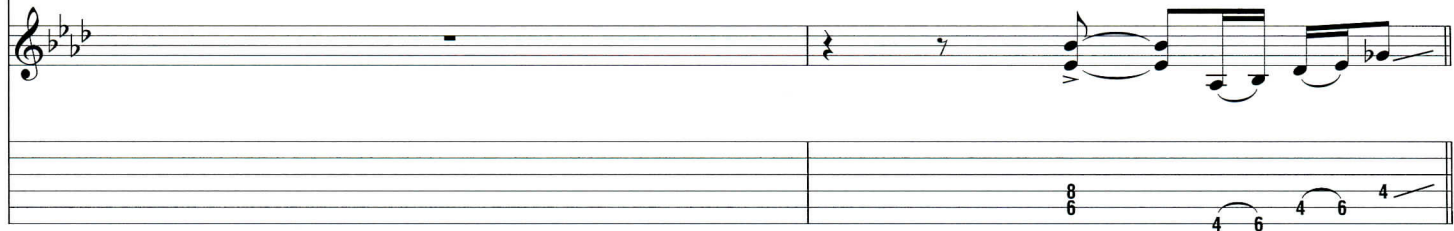


3. 'Cause

Gtr. 1

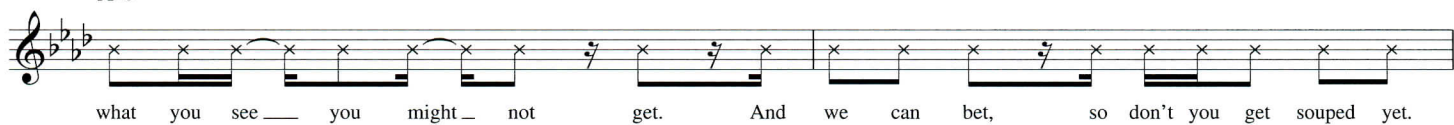


Gtr. 2

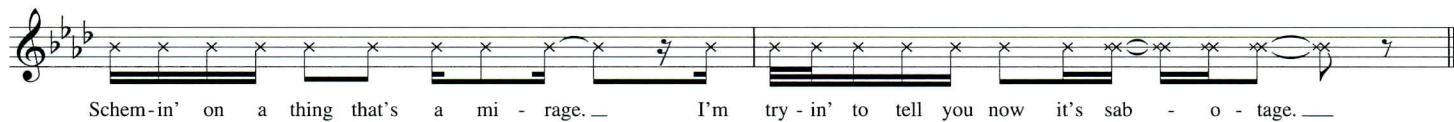


Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)
Ab5



Gtr. 4: w/ Fill 2

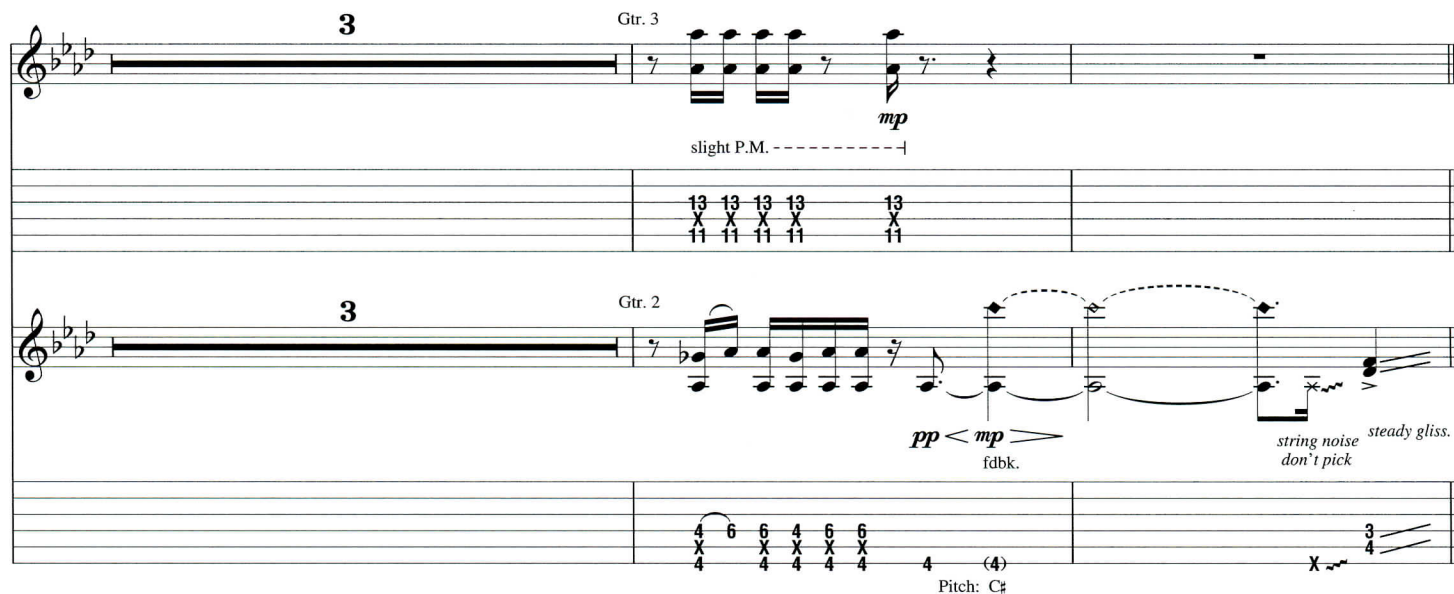


Turntable Solo

Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 2 & 3: w/ Riffs A & A1 (1 1/2 times)
Ab5

Gtr. 3 tacet

N.C.



N.C.

Gtr. 2

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line. It consists of two systems. The first system contains the first 16 measures, and the second system contains the next 16 measures. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The melody is characterized by a simple, folk-like tune with a mix of eighth and quarter notes. The first system ends with a repeat sign, and the second system begins with a repeat sign. The score is presented in a clean, black-and-white format.

Why? —
(Why? —

Gtr. 1: w/ Rhy. Fig. 2 (4 times)

Gtr. 3: w/ Riff A1 (4 times)

Ab5

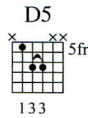
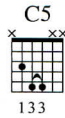
The image displays a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a single melodic line with various note values, including eighth and sixteenth notes, and rests. The middle staff is a treble clef with a key signature of three flats and a common time signature. It contains a single melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a single melodic line with various note values, including eighth and sixteenth notes, and rests. The score is divided into three measures by vertical bar lines.

Our

163

Same Old Song And Dance

Words and Music by Steven Tyler and Joe Perry



Intro

Moderate Rock ♩ = 120 (♩ = $\frac{3}{4}$)

Gtr. 3 (dist.)

N.C.(E5)

Staff 1: Musical notation for Gtr. 3 (dist.) in E major, 4/4 time. Fret 13, strings 1-5 are played. Dynamics: *f* rake.

Staff 2: TAB for Gtr. 3 (dist.). Fret 13, strings 1-5 are played. Dynamics: *f* rake.

Gtr. 2 (dist.)

Staff 3: Musical notation for Gtr. 2 (dist.) in E major, 4/4 time. Dynamics: *f*.

Staff 4: TAB for Gtr. 2 (dist.). Dynamics: *f*.

Gtr. 1 (dist.)

Staff 5: Musical notation for Gtr. 1 (dist.) in E major, 4/4 time. Dynamics: *f*. Includes 1/4 note markings.

Staff 6: TAB for Gtr. 1 (dist.). Dynamics: *f*. Includes 1/4 note markings.

8va

Ah _____ ha, _____ right!

Staff 7: Musical notation for vocal line. Includes triplets and 1/4 note markings.

Staff 8: TAB for vocal line. Includes triplets and 1/4 note markings.

mf

Staff 9: Musical notation for guitar line. Dynamics: *mf*.

Staff 10: TAB for guitar line. Dynamics: *mf*.

Riff A

Staff 11: Musical notation for Riff A. Includes 1/4 note markings.

Staff 12: TAB for Riff A. Includes 1/4 note markings.

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Verse

loco N.C.(E5)

1. Get _____ your - self cool - er,

w/ wah-wah steady gliss.

Rhy. Fig. 1A

End Riff A

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. -----

Gtr. 1: w/ Rhy. Fig. 1, 6 times
Gtr. 3 tacet

lay your - self low. _____ Co - in - ci - den - tal mur - der with noth - in' to show. _____ When the judge -

Gtr. 2

- 's con - sti - pa - tion goes to his head, _____ and his wife's _____ ag - gra - va - tion, you

Chorus

soon end up dead. — It's the same — old sto - ry, same — old song and dance, —

G A C5 D5

Gtr. 2

End Rhy. Fig. 1A Rhy. Fig. 3A

3 3 2 5 (5) 4 3 4 4 5 5 5 5 7 7 7 7 0

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 3

P.M. -----

0 0 0 0 0 0 0 7 5 5 7 9 7 5 7 9 0

N.C.(E5)

— my friend. — It's the same — old sto - ry, same —

G A C5

End Rhy. Fig. 3A

1/4 1/4

(0) 3 2 0 0 2 0 2 3 0

End Rhy. Fig. 3

1/4 1/4

(0) 3 2 0 0 2 0 2 3 0

D5

N.C.(E5)

old song and dance, my friend. 2. Shad-

Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Gtr. 2: w/ Rhy. Fig. 1A

N.C.(E5)

- y look - in' los - er you played with my gun. No smooth face law - yer can
 down and dirt - y from walk - in' the street with your old hur - dy, gur - dy,

Gtr. 1: w/ Rhy. Fig. 1, 2 times

get you un - done. } Say love ain't the same on the south side o' town. You could look_
 no one to meet. }

Gtr. 1

P.M. -----

Fill 1

Gtr. 3

steady gliss.

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

G A C5

— but you ain't gon - na find it a - round. — It's the same — old sto - ry, same —

— old song and dance, — my friend. — It's the same —

— old sto - ry, same — old sto - ry, same — old song and dance. —

Gr. 2

The musical score for guitar (Gr. 2) is written in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various chord symbols and intervals. The score is divided into three measures by bar lines.

Measure 1: (3/4) 4 5, 7, 7, 7, 10, 10, 10, 10, 12, 12, 12, 14.

Measure 2: 7, 7, 7, 10, 10, 10, 10, 12, 12, 12, 14.

Measure 3: 7, 7, 7, 10, 10, 10, 10, 12, 12, 12, 14.

Gr. 1

(cont. in slash)

[illegible]

Fill 4
Gtr. 3

15 (15) (15) (15) (15) (15) (15) (15) 12 15 12 14 (14) 12 15 15 15 (15)

Gtr. 3: w/ Fill 3, 1st time
Gtr. 3: w/ Fill 5, 2nd time

To Coda

Guitar Solo

Gtrs. 1 & 2: w/ Riff A, 1 3/4 times, simile
N.C.(E5)

C5 D5

Gtr. 1

Gtr. 2

Gtr. 3

w/ slide

w/ delay
w/o slide

8va

Bridge

B5 A5 G5 A5 B5 A5 G5 A5 B5

1. Fate _____ comes a - knock - in', doors _____ start lock - in'. Your old_
2. Saxophone solo

8va

Gtr. 3

Gtrs. 1 & 2

Gtr. 1

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 2
divisi

Rhy. Fig. 4A

End Rhy. Fig. 4A

*1st time only

**Don't pick

†Gtr. 2 tabbed to right of slash.

Fill 3

Gtr. 3

w/ slide

Fill 5

Gtr. 3

1 1/2

time con - nec - tion, change your di - rec - tion. You ain't gon - na change it, can't re - ar - range it. Can't stand the pain when it's all the same to you

1. *N.C.(E5)*

2. *Gtrs. 1 & 2: w/ Riff A, simile*
N.C.(E5)

D.S. al Coda

my friend. ____

3. When you're low

Gtr. 1

Gtr. 2 *divisi*

1/4

1/4

(0) 2 0 3 2 0 0 2 0 2 3 2 0

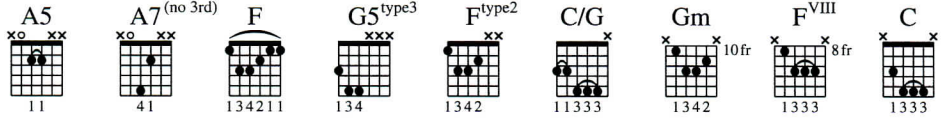
4 4

Gtr. 3

The image shows the guitar 3 part of the score for 'The Sound of Silence'. It consists of two systems of music. The first system has two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a melodic line with various ornaments like wavy lines and slurs. The bottom staff is in bass clef and contains a bass line with fret numbers (14, 12, 15, 15, 15, 12, 14, 15, 14, 14, 12, (12), 14, 14, 14, 12, 12, 14, 14, 14, 12, 15, 12) and fingerings (1, 1). The second system also has two staves. The top staff continues the melodic line with slurs and wavy lines. The bottom staff continues the bass line with fret numbers (15, 15, 15, 17, 15, 8, 10, 10, 10, 10, 10, (10), 8, 10, 8, 9, (9), 7, 9, 9, (9)) and fingerings (1, 1). There are also some additional markings like 'hold bend' and 'fdbk.' (feedback).

Words and Music by Alice Cooper and Michael Bruce

Words and Music by Alice Cooper and Michael Bruce



Moderate Rock ♩ = 132 (♩ = ♩ ♩)

Moderate Rock ♩ = 132 (♩ = ♩ ♩)

Gr. 1 (dist.)

mf

sim.

TAB

Gr. 2 (dist.)

mp

mf **

TAB

** vol. swell in specified rhythm. (studio effect)

[illegible]

E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7

Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fig. 2

Verse

E5 A/E Em E5 A/E E5 Em7 E5 A/E Em

1. Well, we got _____ no _____ choice, _____ all the girls _

Rhy. Fig. 3 End Rhy. Fig. 3

End Rhy. Fig. 2

Gr. 1: w/ Rhy. Fig. 3, 3 times

E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7

_____ and boys _____ mak - in' all _____ their noise, _____

E5 A/E Em E5 A/E E5 Em7 E5 A/E Em

_____ 'cause they found _____ new _____ toys. _____ Well, we

Pre-Chorus

Gtr. 1 C5 D5 Eb5 Eb5 type2

can't sa - lute — ya, can't find a flag. — If that don't suit ya, that's a drag. —

Gtr. 2 sim.

Chorus

G5 Bb5 C5 F5 G5^X F5 G5^X

Rhy. Fig. 4

School's out for sum-mer!

Gtr. 3 (dist.) mf full

Gtr. 2 Rhy. Fig. 4A

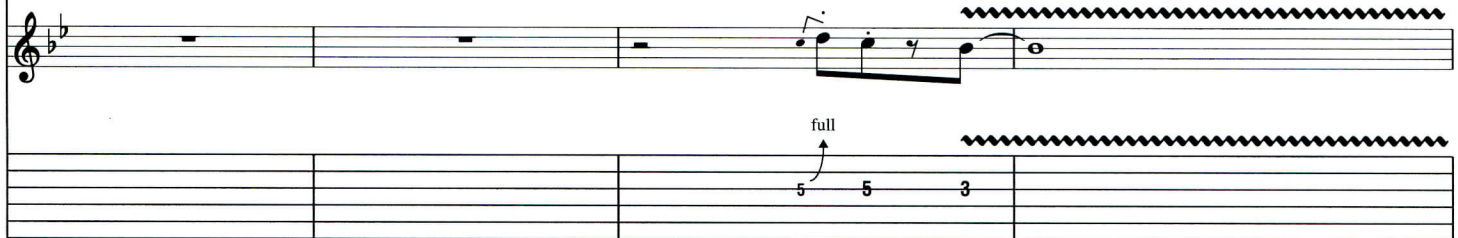
G5

Bb5

C5

F5 G5^xF5 G5^x

End Rhy. Fig. 4



End Rhy. Fig. 4A

Phasen

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, last 4 meas.

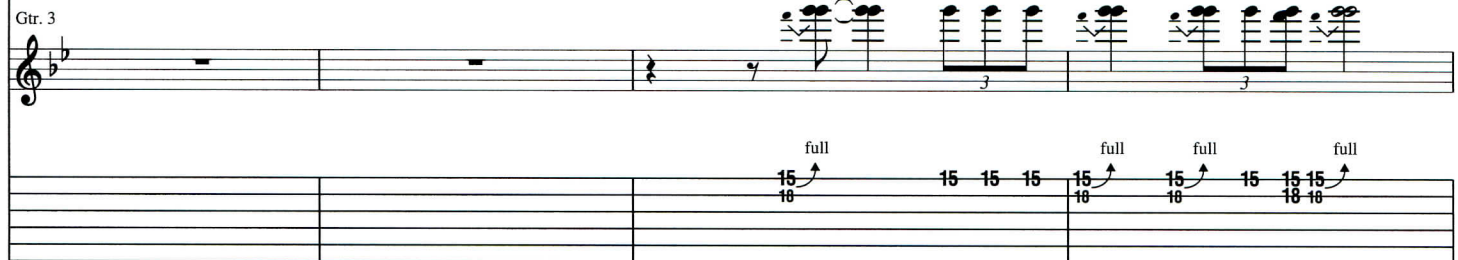
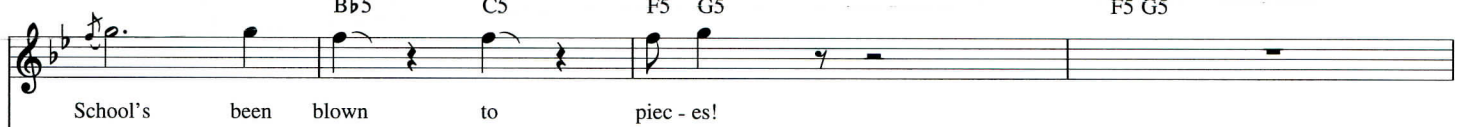
Bb5

C5

F5

G5

F5 G5



A5

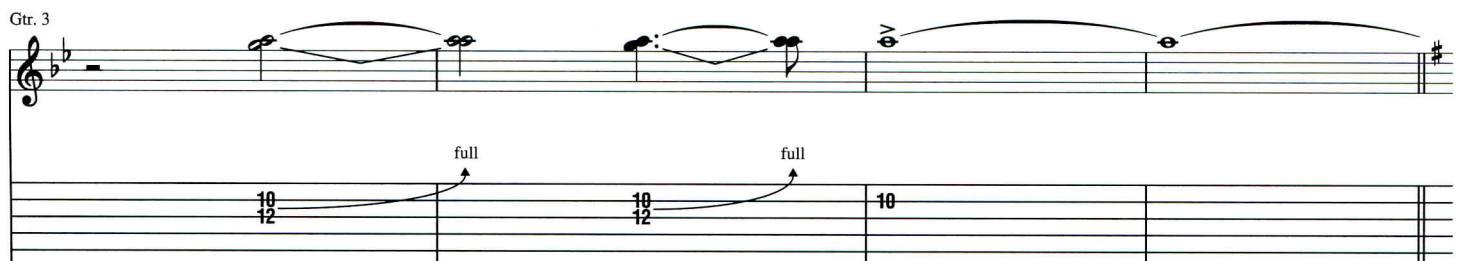
A7 (no 3rd)

F

Gtr. 2

/

/



Gtr. 2 tacet

Gtr. 2 tacet

C

Csus2#11

C

Csus2#11

C

Csus2#11

C

Csus2#11

No more pen - cils, no more books, _____

Gtr. 3

fdbk.

~~(10)~~

(10)

Rhy. Fig. 5

* Gtr. 4

 mf

sim.

* Kybd. arr. for gtr.

$$D_{\text{sus}}^2$$

D

D9

D

$$D_{\text{sus}}^2$$

D

Gtr. 2

no more teach - er's dir - ty looks. Yeah! ____
(No more teach - er's dir - ty looks. _____)

(No more teach - er's dir - ty looks. _____)

End Rhy. Fig. 5

Gtr. 4 tacet
Gtr. 2: w/ Rhy. Fig. 1, 2 times

2. Well, we got

Gtr. 1: w/ Rhy. Fig. 3, 4 times
Gtr. 2: w/ Rhy. Fig. 2, 3 1/2 times
Gtr. 3 tacet

Gr. 5 factor

E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7

— no class, — and we got — no prin - ci - ples, —

E5 A/E Em E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7

and we got — no in - no - cence. We can't e - ven think of a word that rhymes! —

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, simile

E5 A/E Em G5 Bb5 C5 F5 G5 F5 G5

School's out for sum-mer!

Gr. 2 Gr. 3

full full full 3 w/ bar

13 13 13 (13) 11 11 11

2 2 2 2

Bb5 C5 F5 G5 F5 G5

School's out for - ev - er! My

8va

full full full full 3 w/ bar

20 20 20 20 20 20 20 18 20 18 20 (20)

Bridge

Gtrs. 1 & 2 tacet

Gr. 4: w/ Rhy. Fig. 5, 1 3/4 times

C Csus2#11 C Csus2#11

G5 type 3 F type 2 C/G

school's been blown to piec - es! No more pen - cils,

loco grad. bend full fdbk. (8)

8 10

C Csus2#11 C Csus2#11 Dsus²₄ D D9 D Dsus²₄ D D9 D

no more books, no more teach - er's dir - ty looks.

w/ children's laughter & talking

grad. bend 1/2 full

(8) (8) 5 8 (8)

Gr. 3 tacet C Csus2#11 C Csus2#11 C Csus2#11 C Csus2#11

Out for sum - mer, out till fall.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, 1 1/2 times, simile
G5 Bb5 C5

Dsus²₄ D D9 D Dsus²₄ D

We might not go back at ____ all! ____ School's out for

Gtr. 3

full

13

Gtr. 1
divisi

15

F5 G5 F5 G5 Bb5 C5

ev - er! School's out for

full

15 15 15 15 15 15 15 15

F5 G5 F5 G5 Bb5 C5 F5 G5

sum-mer! School's out with fe - ver!

8va

full

15 15 15 13 15 13 15 15

w/ bar

full

20 20

F5 G5 Gm F^{VIII} w/ school bell C w/ children's cheers & tape effects

Gtr. 2

School's out com - plete - ly!

8va

loco

grad. bend

full

grad. bend

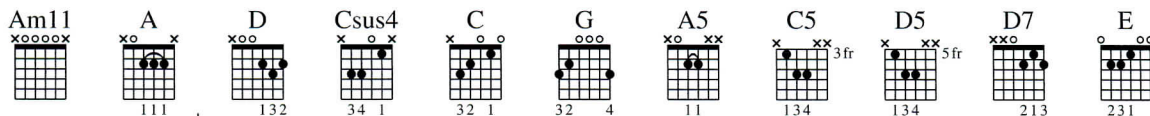
full

fdbk.

20 20 1/2 (20) 18 20 18 20 w/ bar 10 10 (10)

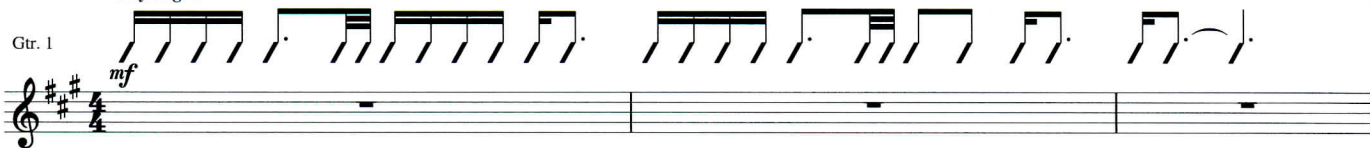
The Seeker

Words and Music by Pete Townshend



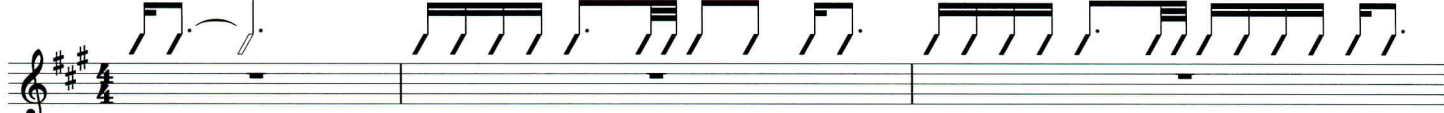
Intro
Moderately Slow Rock ♩ = 90

Am11 A Rhy. Fig. 1 Am11 D Am11 D Am11 D Csus4 C



(Band in)
Gtr. 2: w/Rhy. Fill 1, 2 times

C G End Rhy. Fig. 1 Am11 A Am11 D Am11 A Am11 D



Verse

Gtr. 1: w/Rhy. Fig. 1, 1st 2 measures, 2 times
Gtr. 2: w/Rhy. Fill 1, 4 times

Am11 A Am11 D Am11 A Am11 D Am11 A Am11 D



Chorus

Gtr. 2: w/Rhy. Fill 2, 2 times

Am11 A Am11 D Am11 D Rhy. Fig. 2 Am11 G C Am11 D Am11 End Rhy. Fig. 2



Gtr. 1: w/Rhy. Fig. 1
Gtr. 2: w/Rhy. Fill 1, 2 times

Am11 A Am11 D Am11 A Am11 D Csus4 C

C G

Gtr. 1: w/Rhy. Fig. 1, 1st 2 measures
Gtr. 2: w/Rhy. Fill 1, 2 times

Am11 A Am11 D A5 C5 D5 C5



Verse

Gtr. 1: w/Rhy. Fig. 1, 1st 2 measures, 2 times
Gtr. 2: w/Rhy. Fill 1, 4 times

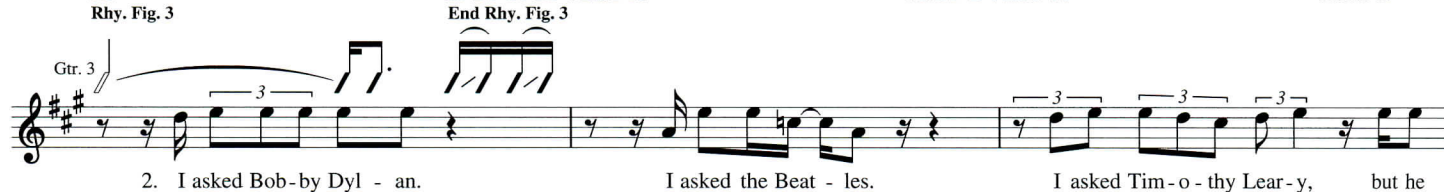
A5 Rhy. Fig. 3

Gtr. 3: w/Rhy. Fig. 3, 2 times

C5 D5 C5 D5 Am11 A End Rhy. Fig. 3

Am11 D Am11 A

Am11 D



Chorus

Gtr. 1: w/Rhy. Fig. 2
Gtr. 2: w/Rhy. Fill 3, 2 times

A5 C5 D5 C5 D5 Am11 A A5 C5 D5 C5 D5

A5 C5 D5 C5 Am11 A Am11 D Am11 A Am11 D



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To Coda 2



Bridge

Gtr. 1: w/Rhy. Fig. 1, 1st 2 meas.
Gtr. 2: w/Rhy. Fill 1, 1 time
Gtr. 3: w/Rhy. Fig. 3
Am11 A Am11 D A5

Csus4 C

C G

Gtr. 3 //

Gtr. 1

D7

I won't get to get what I'm af-ter 'til the day I die.

Peo-ple tend to hate me, _
(on D.S.:) I learned how to raise _ my voice in an-

mp

12 10

* Mandolin arr. for gtr.

D7

A

'cause I nev-er smile. _ As I ran-sack _ their homes, _ they wan-na shake my hand. _
- ger. Yeah, but look at _ my face, _ ain't this a smile? _ I'm

12 14 17 12 10 12 10

D7

E

To Coda 1

Fo-cus in on no-where, in-ves-ti-gat-in' miles, _ I'm a seek-er I'm a real-ly des-per-ate man.
hap-py when life's good, _ and when it's bad, _ I cry. _ I've got val-ues but I don't know how _ or _

8va *loco*

14 15 17 12 14 15 14 9 7 10 9 7

Guitar Solo

Gtr. 1: w/Rhy. Fig. 1, 1st 2 meas., 2 times

Gtr. 4

Am11 A Am11 D Am11 A Am11 D

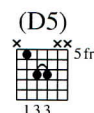
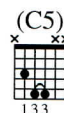
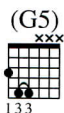
13 14 14 14 13 14 14 14 13 14 14 18 14 16 14 14 14 14 14 15 12 12 (9) X 14 14 14 14 13 14 14 13 14 14 13 14 14 14 15 16 15 16 15 16 16

Story Of My Life

Words and Music by Michael Ness

Tune Down 1/2 Step, Capo II:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭



Intro

Fast ♩ = 210

(talking) (Approx. 1:10) *mf*

A (G) D E

Gtr. 1 (dist.) (C) (D)

Gtr. 2 (dist.) *mf*

TAB

* Symbols in parentheses represent chord names respective to capoed guitars.
 Capoed fret is "0" in TAB.

A (G) D E

Rhy. Fig. 1 End Rhy. Fig. 1

TAB

Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 1 A (G) D E

TAB

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, simile

A (G) D (C) E (D) A (G) D (C)

La, la, la, la, la. _____ La, la, la, da,

E (D) A (G) D (C) E (D)

da. _____ La, la, la, la, la. Stor - y of ____ my

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, simile

The image shows three staves of music for guitar tracks 1 and 2. Each staff has a treble clef and a key signature of three sharps (F#, C#, G#). The first staff contains the lyrics "life. _____" and "1. Well, high school _____ seemed like such a blur. _____" with guitar chords A (G), D (C), E (D), A (G), and D (C) written above the notes. The second staff contains the lyrics "Well, I did - n't have _____ much in - t'rest _____ in sports or school e - lec -" and "The fa - ces have all changed, there's no one there left to talk -" with guitar chords E (D), A (G), D (C), and E (D) written above the notes. The third staff contains the lyrics "- tions. An' in class, well, I dreamed all _____ day 'bout a rock 'n' roll _____" and "_____ to. An' the pool hall that I loved as a kid is now a Sev - en E -" with guitar chords A (G), D (C), and E (D) written above the notes. The music consists of eighth and quarter notes, some beamed together, and rests.

life. _____

1. Well, high school _____ seemed like such a blur. _____
went down to my old neigh - bor - hood. _____

Well, I did - n't have _____ much in - t'rest _____ in sports or school e - lec -
The fa - ces have all changed, there's no one there left to talk -

- tions. An' in class, well, I dreamed all _____ day 'bout a rock 'n' roll _____
_____ to. An' the pool hall that I loved as a kid is now a Sev - en E -

week - end. Oh, oh, ho. 2. And the girl in the front of the
 lev - en. _ Oh, oh, ho. 4. An' I went down-town to look for a

room, _ so close yet so far. You know _ she nev - er seemed to no -
 job. _ I had no train - ing, no ex - per - i - ence to speak _

- tice of. that this sil - ly the school - boy crush was - n't just pre -
An' I looked at the holes in my jeans an' I turned an' head - ed back.

A (G) D (C) E (D)

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile

- tend. Oh, oh, oh. Life goes by, so fast.

A (G) D (C) E (D)

You on - ly wan-na do what you think is right.

E (D) A (G) D (C) E (D)

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, 3rd time, simile

Close your eyes then it's past. The stor - y of my

A (G) D (C) E5 (D5)

* Gtrs. 1 & 2

* composite arrangement

life. Stor - y of my

A5 (G5) D (C) E5 (D5)

To Coda

Gtr. 1: w/ Rhy. Fig. 1, 2 times, 1st time, simile

Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, 2nd time, simile

life. La, la, la, ha, ha. Stor - y of my

A (G) D (C) E (D)

life.

A (G) D (C) E (D)

1.

3. An' I

2.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 8 times, simile

Gtr. 1

A (G) D (C) E (D) A (G)

let ring ----- 4

D (C) E (D) A (G) D (C)

E (D) A (G) D (C) E (D)

A (G) D (C) E (D)

let ring ----- 4

A (G) D (C) E (D) A (G)

let ring throughout

(D5) Gtr. 1: w/ Fill 1, 2nd time (G5) (C5)

had an' why they had to end. Oh, oh,
now an' when you're com - in' back.

1. 2. D.S. al Coda

(D5) (D5) Gtr. 2

oh. 6. So, I oh.

Coda Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile

A (G) D (C) E (D) A (G)

life. Sto - ry of my life.

D (C) E (D) A (G) D (C) E (D)

La, la, da, da da. Stor - y of my life.

Outro

Gtrs. 1 & 2 A5 (G5) D5 (C5) E5 (D5) N.C. A5 (G5)

rit. poco a poco

Fill 1
Gtr. 1

Fill 1

Gtr. 1

TAB

3 0 2 3 2 3

Suck My Kiss

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 102

N.C. Gm7

Well, I'm sail-in'. Yeah! _ Yeah! _ Oh, yeah! _

*Gtr. 1 (dist.) Rhy. Fig. 1

f

TAB

*Two gtrs. arr. for one.

1. N.C. 2. N.C. N.C.(Gm7)

Hit me. _

End Rhy. Fig. 1

Verse

N.C.(Gm7)

1., 3. Should have been, could have been, would have been dead _ if I did - n't get the mes-sage go - in' to my head. _
 2. Look at me, can't you see, all I real - ly want to be is free from a world that hurts me. _

[illegible]

Gr. 3 (dist.)

p *mp*

1/2

10 12 (10) 12 10 12 10 (10) 12 10 12 (10) 12 10 12

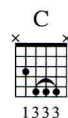
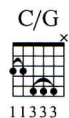
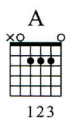
The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music, each with a half note and a slur above it. The lower staff is a single line with a dynamic marking of *f* (forte) at the beginning. It contains four measures of fingerings: the first measure has a '10' and a '(10)' with a $\frac{1}{2}$ between them; the second measure has '12', '10', and '12' with slurs; the third measure has a '10' and a '(10)' with a $\frac{1}{2}$ between them; and the fourth measure has '12', '10', and '12' with slurs.

[illegible]

⊕ Coda

Sunshine Of Your Love

Words and Music by Jack Bruce, Pete Brown and Eric Clapton



Intro

Moderately ♩ = 112

N.C.(D)

Gtr. 1 (dist.)

mf

TAB

12 12 10 12 12 11 10 10 8 10 10 12 12 10 12 12 11 10 8 10

D C D N.C.

D C D N.C.

Rhy. Fig. 1

End Rhy. Fig. 1

11 11 9 11 12 10 12 11 11 11 9 11 12 10 12 10 12 10

10 10 8 10 10 10 8 10 10 10 8 10 10 10 8 10 10 10

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times

D C D N.C.

D C D N.C.

get - ting near dawn, _ when lights close their tired _ eyes. _ I'll
with you my, love; _ the light shin - ing through _ on you. _ Yes, I'm

D C D N.C.

D C D N.C.

soon be with you, _ my _ love, _ to give you my dawn _ sur - prise. _ I'll
with you, my love. _ It's the morn - ing and just _ we _ two. _ I'll

G F G N.C.

G F G N.C.

be with you dar - ling, soon. _ I'll be with you when _ the stars _ start _ fall - ing.
stay with you dar - ling, now. _ I'll stay with you 'till _ my seeds _ are _ dried _ up. _

Gtr. 1

rake - |

1/4

12 12 10 12 12 10 12 12 11 10 10 8 (8) 10 10 12 12 10 12 12 10 12 12 11 10 10 8 8 8 10 10

10 10 8 10 10 10 8 10 10 10 8 10 10 10 8 10 10 10

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D C D N.C. Gtr. 1: w/ Rhy. Fill 1, 2nd & 3rd times D C D N.C.

Phasen

Chorus

A C G A C G

I've been wait - ing so long to be where I'm go - ing

Rhy. Fig. 2 End Rhy. Fig. 2

f

Rhy. Fill 1 Gtr. 1

Guitar Solo

D C D N.C.

2. I'm

Gtr. 2 (dist.)

f

Gtr. 1

f

11 11 9 11
X X X X
12 12 10 12
10 10 8 10

12 11

10

12 12 10 12
10 10 8 10

12 (0) 11

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a key signature of two sharps (F# and C#), and a bass part with a bass clef. The guitar part features a melodic line with various chords (D, C, D, N.C.) and a complex rhythm. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The score is presented in a standard musical notation format, with a key signature of two sharps and a 4/4 time signature.

The musical score for "The Rose Tree" is presented in three systems. The first system shows measures 1-4, with vocal melody and guitar accompaniment. The second system shows measures 5-8, including a guitar solo section marked "1" and "1/2". The third system shows measures 9-12, including another guitar solo section marked "1/2". The score concludes with a double bar line and the text "(cont. in notation)".

⊕ Coda

Outro

Gtr. 1: w/ Rhy. Fig. 2

in the sun - shine of your love.

Begin Fade
play 3 times

Fade Out

197

When You Were Young

Words and Music by Brandon Flowers, Dave Keuning, Mark Stoermer and Ronnie Vannucci

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

Moderately ♩ = 130

F⁶₉

Fsus2

Gtr. 1 (dist.)

Rhy. Fig. 1

mp *f*

TAB

*Vol. swell

Gtr. 2 (dist.)

Riff A

f

TAB

G5

A7(no3rd)

C5

Fsus2

End Rhy. Fig. 1

TAB

End Riff A

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: w/ Riff A

G5

A7(no3rd)

C5

Fsus2

Gtr. 3 (slight dist.)

f

let ring

let ring

TAB

Verse

Gtr. 3 tacet

**F5 G5 A5 C5 F5

1. You sit there — in your heart - ache, wait-ing on some beau-ti - ful boy — to, —

Gtr. 3 ***w/ delay

Gtr. 4

End Riff B

*Gtr. 4 divisi

f

Riff B

7

1 1 1 1 1 1 1 1 3 3 3 5 5 5 5 5 8 8 8 8 8 8 8 8 1 1 1 1 1 1 1 1

*Bass arr. for gtr.
 **Chord symbols reflect implied harmony.
 ***Set for sixteenth-note regeneration w/ 6 repeats.

Gtr. 4: w/ Riff B

G5 A5 C5 F5

to save you — from your — old ways. You play for-give-ness. Watch it now, here he comes. He

Chorus

Fadd9 G Am C Fadd9 Fsus2

does-n't look a thing like Je - sus — but he talks like a gen-tle-man, like you im - ag - ined } when you —
 burn-ing down the high - way sky - line — on the back of a hur-ri-cane that start-ed turn - ing }

Gtr. 1

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

10 0 12 13 13 0 10 0

8 10 10 12 10 12 14 15 14

Gtr. 2

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

10 0 12 13 13 0 10 0

8 10 10 12 10 12 14 14 12 15 14

Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2: w/ Riff A

G5 A7(no3rd) C5 Fsus2

— were young. —

Riff C

†Gtr. 5

f

End Riff C

17 20 16 17 17 17 20 19

19 17 19

†Synth. strings arr. for gtr.

FS

Rhy. Fig. 2

*Gtrs. 1 & 2

End Rhy. Fig. 2

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109,

*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D.S. al Coda

Fig. 1 & 2: w/ Ref. Fig. 2

know we can make it if we take it slow. — Let's take it eas - y. Eas - y now, watch it go. We're

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2: w/ Riff A (2 times)

Gtr. 5: w/ Riff C (2 times)

Chorus: G7, w/ Km C (2 times)

G5 A7(no3rd) C5 F#sus2

were young, _____ when you _____

— were young. — 3. And some -

Fadd9

Fadd9 G Am7 C Fadd9 G

- times you close youreyes ____ and see the place _ where you used to live ____ when you ____ were young. _

Gtrs. 1 & 2

[illegible]

Gtr. 1: w/ 1

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2: w/ Riff A (2 times)

Fsus2

Fsus2 G5 A7(no3rd) C5 Fsus2

Gtr. 6 (dist.)

f

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17\ 12 12 12 14 14 14 14 14 14 14 14

Gtr. 7 tacet

F *G5 A5 C5 F5 F#sus2

Gtr. 6

pp *mf* Gtr. 1 *divisi*

Gtr. 7

Gtr. 2

17

8 10 10

*Chord symbols implied by bass, next 8 meas.

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (2 times)

F#sus2 G5 A7(no3rd) C5 F#sus2

Gtr. 6

f

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17\ 12 12 12 14 14 14 14 14 14 14 14 14

G5 A7(no3rd) C5 F#sus2

20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20\ 12 12 12 14 14 14 14 14 14 14 14 14

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (2 times)

Gtr. 6 tacet

F#sus2 G5 A7(no3rd) C5 F#sus2

4. You sit there _ in your heart - ache, wait-ing on _ some beau - ti - ful boy to,

14\

G5 A7(no3rd) C5 F#sus2

to save you from _ your _ old ways. _ You play for-give-ness. Watch it now, here he comes. He

Outro-Chorus

G C A5

does - n't look a thing like Je - sus but he talks like a gen - tle - man, like you im - ag - ined when you _

Gtrs. 1 & 2

*P.M. ----- let ring ----- let ring -----

*Gradually lift P.M.

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 2: w/ Riff A (4 times)

Fsus2 G5 A7(no3rd) C5 Fsus2

_____ were young, _____ (Talks like a gen - tle - man, like you im - ag - ined when you _

_____ were young. _____ I said, he

Gtr. 5 & 6

Gtrs. 5 & 6: w/ Riff C (2 times)

G5 A7(no3rd) C5 Fsus2

does - n't look a thing like Je - sus. _____ He

G5 A7(no3rd) C5 Fsus2

does - n't look a thing like Je - sus. _____ But more _____ than you'll ev -

F5 E5 D5 C5 B5 A5 G5

er know.

Gtrs. 1 & 2

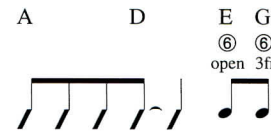
Guitar Notation Legend

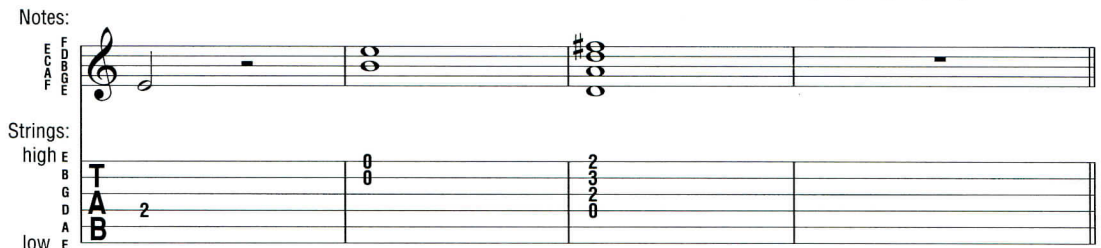
Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

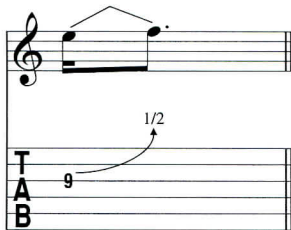
Notes: 

Strings: 

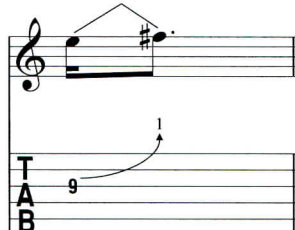
4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

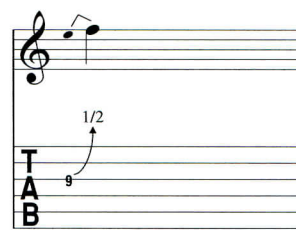
HALF-STEP BEND: Strike the note and bend up 1/2 step.



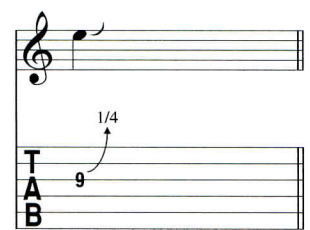
WHOLE-STEP BEND: Strike the note and bend up one step.



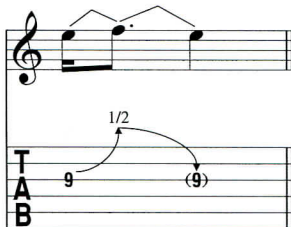
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



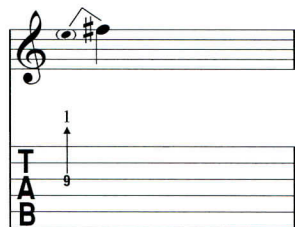
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



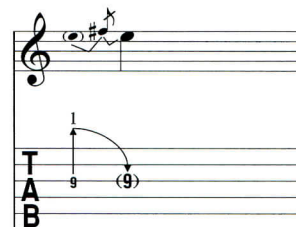
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



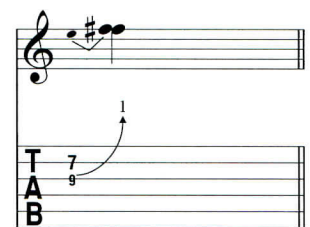
PRE-BEND: Bend the note as indicated, then strike it.



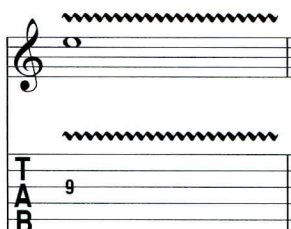
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



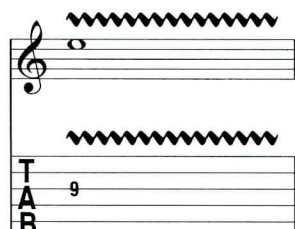
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



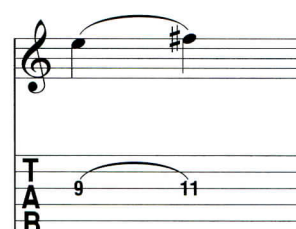
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



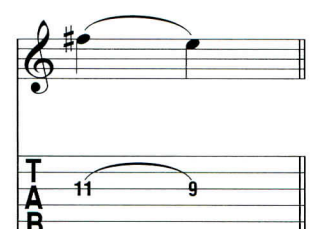
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



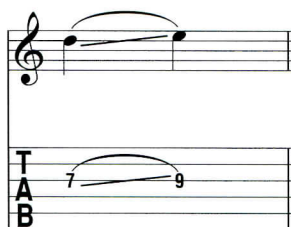
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



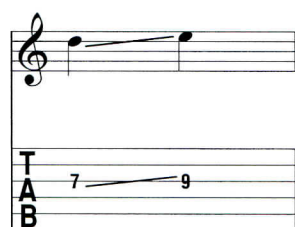
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



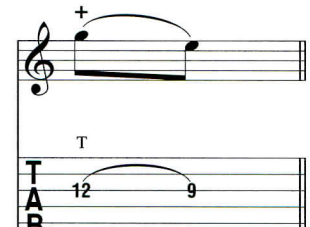
SHIFT SLIDE: Same as legato slide, except the second note is struck.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

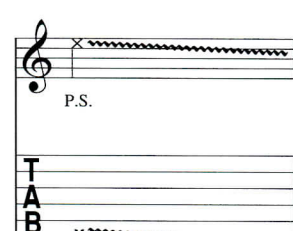
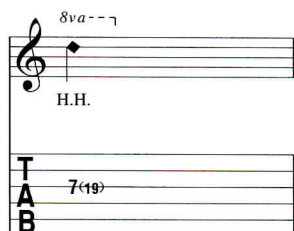
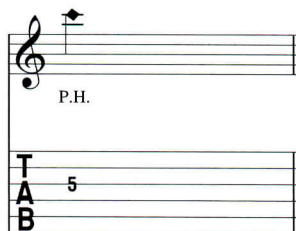
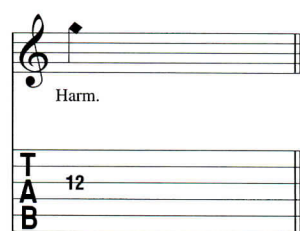


NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

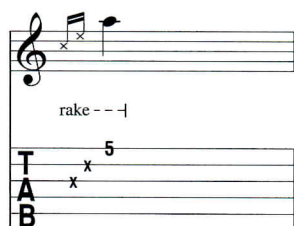
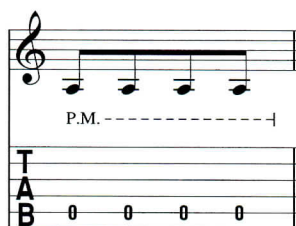
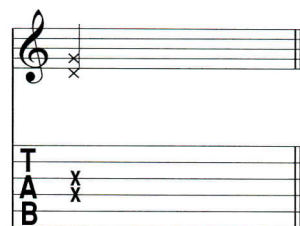


MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

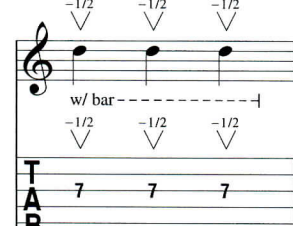
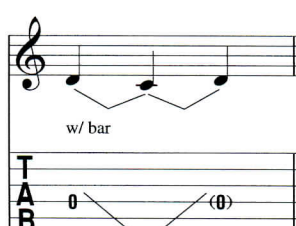
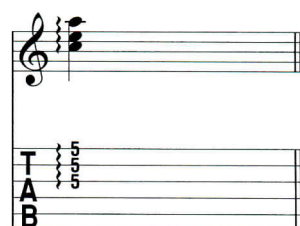


ARPEGGIMATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder).



(*accent*)

- Accentuate note with great intensity.



(*staccato*)

- Play the note short.



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (Coda), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

THE OFFICIAL SONGBOOK OF *GUITAR HERO III* 28 NOTE-FOR-NOTE TRANSCRIPTIONS

Anarchy In The U.K.
SEX PISTOLS

Barracuda
HEART

Cherub Rock
SMASHING PUMPKINS

Cities On Flame
With Rock 'N' Roll
BLUE OYSTER CULT

Cliffs Of Dover
ERIC JOHNSON

Cult Of Personality
LIVING COLOUR

The Devil Went Down
To Georgia
CHARLIE DANIELS BAND

Even Flow
PEARL JAM

Hit Me With
Your Best Shot
PAT BENATAR

Holiday In Cambodia
DEAD KENNEDYS

La Grange
ZZ TOP

Mississippi Queen
MOUNTAIN

My Name Is Jonas
WEEZER

The Number Of The Beast
IRON MAIDEN

One
METALLICA

Paranoid
BLACK SABBATH

Pride And Joy
STEVIE RAY VAUGHAN
AND DOUBLE TROUBLE

Raining Blood
SLAYER

Rock And Roll All Nite
KISS

Rock You Like
A Hurricane
SCORPIONS

Sabotage
BEASTIE BOYS

Same Old
Song And Dance
AEROSMITH

School's Out
ALICE COOPER

The Seeker
THE WHO

Story Of My Life
SOCIAL DISTORTION

Suck My Kiss
RED HOT CHILI PEPPER

Sunshine Of Your Love
CREAM

When You Were Young
THE KILLERS